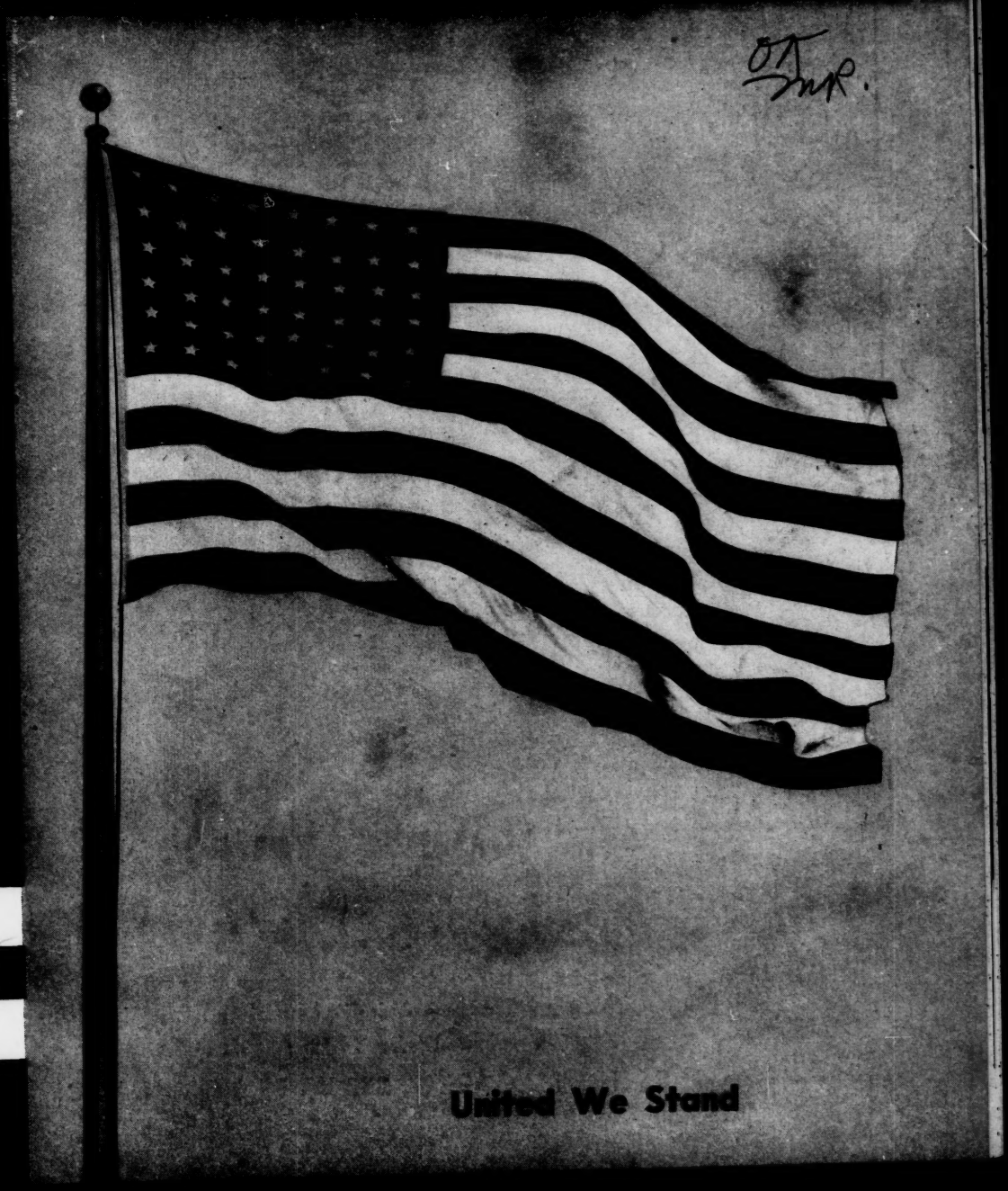
# DANCE



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**Many teachers were not able to attend the Daytime Physical Fitness Activities of the Victory Ball. For those who desire a copy of the notes, they are being offered by the Dance Profession-Victory Ball for the cost of printing, 50c.**

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## THE ? BOX

In response to last month's invitation from the Question Box Editor to try us for information, we were flooded with inquiries, seventy-five percent of which were about, of all things, feet! So this month we shall give out with stuff on the feet, since we want to keep the majority as happy as possible. Nobody who is a dancer or remotely associated with dancing has any doubt in his mind about the importance of feet and their care. Now, with summer icumen in (oh? It is in, sorry) we shall note a number of questions herewith and hasten to answer.

Q: After dancing a few rehearsals I have considerable trouble with the great toe nail on my left foot. The flesh becomes inflamed around it, and it is very sore to step on or even to touch.

A: Evidently the nail is cut too short at the corners. Tuck a small piece of cotton or lamb's wool under the nail and wear it until the nail grows out and all soreness subsides. Cold cream or lanolin massaged around the nail before dancing will help to keep the cotton or wool in place.

Q: Can you tell me what to do for cramps in my toes that occur during the night after dancing?

A: These cramps can be relieved and sometimes prevented by exercising the toes before retiring. Stand on a thick book and curl the toes downward over the edge, repeating the bending 25 to 50 times.

Q: I would like to know what to do for feet that perspire excessively. They are ruining my shoes.

A: For perspiring feet, bathe them in warm water every night adding a teaspoonful of boric acid powder to each quart of water, bathing ten to fifteen minutes at a time. Dust the toes with dry powder every morning, and especially before dancing.

* * *

There you have the burning questions of this month's flood of letters. Space forbids the publication of more. Other questions have had personal answers. Now, is there anything bothering you at the moment? Maybe we know the answer and maybe we don't. We don't pretend to be infallible but we can try, if you will put us to the test. See you in the mail . . .

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## Inside the Studios

**More About the Summer Courses**

We thought we had covered a good deal of ground last month on the summer courses but here are more schools which are very much active these hot days.

* * *

THE SCHOOL OF AMERICAN BALLET gives a summer course which begins on July 6 and extends to August 15. The regular all year round faculty will teach.

* * *

JACK STANLY announces special one week courses all summer long until September 25. Work covers Tap-Musical Comedy, Ballet-Toe, Spanish-Castanets, Acrobatics, Tumbling and Baton Twirling. Material to be taught includes technique, combinations, and complete dances for beginner, intermediate and advanced students. The faculty consists of Jack Stanly, Jack Potteiger, Paco Cansino and Sammy Addallah. Mr. Stanly's brochure is especially modest this year, in deference to "Uncle Sammy's need of paper."

* * *

BORIS NOVIKOFF, director of the School of Russian American Ballet at the Metropolitan Opera House, announces that registration for the summer session begins in July. Special normal courses are offered to teachers.

* * *

FRANZISKA BOAS announces a summer school session from July 6 to August 26. There are two courses, one in movement analysis, technique, percussion and another in dance technique, improvisation and composition. Also there will be Exercises and Recreation classes.

* * *

MARTHE KRUEGER, modern dancer, has opened a remarkab'e new school in the heart of Connecticut, on the Branchville Road near Ridgefield. Its title: School of the Dance and Allied Arts and its faculty: Marthe Krueger, Alex North, musical director, Muriel Stuart, guest teacher, and also a member of the permanent faculty at the School of American Ballet, and Theodore Brenson, fresco-painter, etcher, and lecturer. The school, located in the Coach House, possesses a very comprehensive library on the arts. A juvenile ballet is planned and various lectures on the arts will be given during the season, both summer and winter.

* * *

THE MODERN BALLET THEATRE of San Francisco announces a summer session of Percussion Dance Script, from June 22 to August 1.

* * *

### THE RECITALS

NEW YORK CITY—The pupils of Vicenzo Celli appeared in recital on June 26 at the Heckscher Theatre on Mabel Horsey's show *Varieties.*

(*Continued on Page* 4)

NEW YORK NEW YORK

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**Young Helen Zurad, a pupil of Vilzak-Shollar and Edna Lucille Baum. She has been appearing in the road show of Pal Joey playing the ballerina to Georgie Tapps' Joey.**

## INSIDE THE STUDIOS

(*Continued from Page* 3)

BROOKLYN, N. Y.—A gala annual recital by the Howell Dance School on June 5 at the Masonic Temple. There were twenty-five diversified items on the programme and the most ambitious one of the evening was a ballet called *Betsy Ross,* with Miss Rita Pagnuca in the title role.

* * *

SCARBOROUGH-ON-THE-HUDSON, N. Y.—Evelyn Lockman appeared in concert at the Beechwood Theatre of the Scarborough School on May 29.

* * *

ATLANTIC CITY. N. J.—The annual spring recital of Elizabeth Durell and her ballet pupils occured on April 29 and was seen by a capacity audience. The programme listed *Chinoiserie, Mrs. Jarley's Wax Work Shop* (an item based on chapter 28 of Dicken's *Old Curiosity Shop*) *Picnic in the Vienna Woods,* and several solos by Miss Durell, notably *Vie d'un Rose* and *Queen of Shemakhan.* Miss Durell also appeared in May as soloist on a Red Cross program for the soldiers in the hospital at Fort Dix and on the program of the Victory Concert presented by the Crescendo Club for the benefit of the Atlantic City Defense Council, in *Le Cygne* and *The Fairies.*

* * *

ROCHESTER, N. Y. — The Gladys Bliss School held its annual recital in June. Many novelties were presented and the outstanding number was a thirty-girl ensemble in sailor uniform with flag baton spelling VICTORY with their flags in semaphore fashion. The proceeds went to the Red Cross. The premiere danseuse was Vivian Lorrain Groh, assistant to Miss Bliss.

(*Continued on page* 5)

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## INSIDE THE STUDIOS

(*Continued from page* 4)

ALLENTOWN, PA. — Large audiences attended the performances of the Euripides' *Electra* given in the Outdoor Theatre on the campus of Cedar Crest College on June 4 and 5. This is the eighteenth Greek Play production by the college and is a culmination of a year's work of the undergraduate cast. The choreography was by Claire Leeds, a new faculty member, who is director of the Greek Chorus at Cedar Crest College.

* * *

HARTFORD, CONN.—A spectacle called the *Elements of Magic* was presented at the Avery Memorial Auditorium on May 22 and 23, the settings and costumes for which were produced by A. Everett Austin, Jr. The so-called compendium consisted of four parts called Fire, Air, Water and Earth, all complete ballets in themselves and having individual choreographer-authors. The proceeds of these performances were donated to the Association of Arts for Defense.

* * *

SAN FRANCISCO, CAL.—Evelyn Wagner and Ecc'eston Moran presented a recital consisting of a French fable called *The Judgment* and *Peter and the Wolf* at the Community Playhouse on June 13. There was also an item called *Scenes from Childhood* danced by the children's ballet group.

* * *

*Les Sylphides* and *The Cloister*, two ballets by Gluck Sandor's group *Ballet des Enfants* were given a performance at the St. Felix St. Playhouse on June 20.

(*Continued on Page* 7)

Shirley Simes of Connecticut, originator of the McArthur Shift, ballroom dance featured in JUNE issue of DANCE, demonstrates with partner Robert Shaw, a sophomore at Lehigh U.

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# The Soldier's Forum

NEW YORK

*Editors Note:*
*The following was received from a young dancer, now in the army, who was formerly with the Ted Shawn men's group and the Humphrey-Weidman group, and most recently taught in the Jan Veen school in Boston.*

*To the Editor:*

Perhaps I am sensitive or something. Perhaps being a male dancer I wear a chip on my shoulder. But certain things in the attitude of "people" to the dancer annoy me exceedingly. The one this time is the relation of the male dancer to the war we are fighting.

I am sick of hearing about how too bad it is that this, that, or the other dancer has been "forced" into the armed forces of the United States. It is no more too bad that a dancer is absorbed in this fight than it is that a well trained brick-layer has had to lay down his trowel and fight for his country and his rights as an individual. In fact, in some ways it is less bad, for there are considerably less trained brick-layers to carry on for those who are subject to call than there are dancers. And the dancer, necessarily in top physical condition, strong, agile, adaptable, will take considerably less training than the average layman.

I am not trying to start a fight by comparing the merits of one occupation with those of another, but I am pointing out that the dancer is not indispensable any more than the male school teacher. There will be enough vigorous dancing done by the women to keep the field open till we come marching home again.

This attitude that the male dancer should be kept in a glass case along with the old pair of toe slippers that a celebrated ballerina wore out in one performance is one of the things wrong with him now. And one of the things wrong with the dance as an active, thriving art.

We had that battle when the modern dance was making a bid for its rights along with the ballet and interpretive dance for serious consideration. The male dancer is no lily. He is a strong healthy man or he could not stand the gaff of what his career demands of him. And if he is man enough to stand up under the rigid discipline of his art, army discipline will be nothing for him. As for regimentation, it is a temporary condition intended to restore his rights as an individual. So why is it too bad that he rather than the man around the corner should be subject to military duty?

His technique will get rusty. That I know. But my contention is that a technique carefully acquired over a long period of years will not desert a man completely simply because he does not do his grandes pirouettes for a while. To be sure he will not be able to go back and immediately appear in concert. But the brick-layer will also have one hell-va time finding his job when he comes back from the wars. The technique will return with the same diligent application of self that was used during its original acquisition and, since something so painstakingly won cannot be completely lost, will return in considerably less time.

The dancer is not a being completely out of this world. That again was settled a long time ago. Hot-house flowers are out. The dancer in order to function during the past decade has had to face facts and say something about them. And not vague generalizations either; topical, up-to-date facts. It is well within my memory that dancers walked in picket lines or signed petitions and participated in demonstrations to get what they wanted. Now it is well also that dancers do not merely dance about war (they have been doing that for some time now just as they have been fighting fascism with the weapon of their art). Now has come the time to leave the stage and join the picket line that is doing something about the menace of fascism.

I personally also resent the attitude that the dancer is a complete loss to the dance world simply because he is a soldier. That, to me, is far from an optimistic attitude to take. He has not automatically given up all thoughts and ambitions simply because he is in uniform. Far from it. Nor does he intend to return from the fray and sit about moping about the career that he might have had if there had not been a nasty old war.

Not many months ago I heard sighs about how sad it was that the boys from Sadler's Well had had to go to the front. And wasn't it awful that Kreutzberg was probably in the front lines. And whatever would happen now that Jose Limon was drafted. But still the dance has seemed to stumble along without their assistance for these months and can probably do without them for a while longer; and without a lot of others who will join us. In fact I fancy that we shall have a lot to contribute as dancers as a result of having been in on this fracas. But it is no help to know that a wake is already being held over our professional ashes even while we are making plans for the things we will do when we return.

Dancers are the most independent people I know, among other things. Without that spirit of individualism and independence most of them could not function and as a result they have no right to flit about and let someone else protect their right to that. Idealism is not a completely abstract state. Ideals demand to be fought for as much as to be talked about or written about or danced about. Dancers are idealistic, but they are not completely withdrawn from the world. I have seen quite a lot of them one place or another. I am not a flag-waver, but there are conditions that mean more to me than burying my head in my work like the ostrich and continuing "dancing as usual". And we as dancers have a right to do something overt to protect our ideals and our independence without being bemoaned and lamented by a lot of artistic fatalists.

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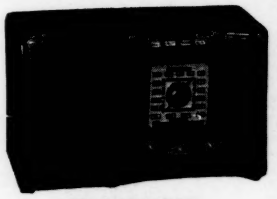
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## INSIDE THE STUDIOS

(*Continued from Page 5*)

TORONTO, ONTARIO, CANADA—There were two performances by the pupils of Beth Weyms in June, on the 5th at the High School auditorium and on the 10th at the Jarvis Collegiate auditorium. The programme was large and ambitious. The finale ended in a patriotic note. Accompaniments were played by Olive Grainger, assisted by Mrs. F. M. Rivers and Mrs. J. R. Boyd. Miss Weyms studio re-opens in September.

* * *

## MISCELLANEOUS

I. C. OVERDORFF, talent scout and producer has taken over the Hollywood Theatrical Training Studios in Hollywood, California and will supervise the teaching of ballet-toe, tap, acrobatic, drum majorette and flag drill's. Miss Ann Garri is in charge of the dance division.

* * *

Five year old Hermine Kern of New York City, a pupil of Larue and Yolanda, has appeared in a solo performance for the benefit of the U. S. O. at the Empire Hotel.

* * *

MIRIAM MARMEIN is making preparations for the opening for her outdoor dance theatre at Manomet, Mass. Because of possible blackouts and transportation difficulties, fewer dates will be given at the theatre but programmes in place of these will be given in nearby towns and army camps. The summer theatre group begins daily classes and rehearsals on July 6. The first performance will be on July 15 at Camp Edwards with a repeat of the same programme at the Marmein Theatre July 17 and 24. Other dates will be announced next month. Gladys Kern, Betty Grimmesien and others will assist Miss Marmein.

* * *

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# The Victory Ball Points the Way for a United Profession

The Dance Profession may well be proud of its accomplishment. The Victory Ball was a glorious success and a glorious beginning for the part we are to take in the nation's war effort. The Physical Fitness demonstrations provided the outline for a magnificent program. It is a pity that it was impossible for the entire teaching fraternity to have been present to witness them. (*In connection with this, it might help you if I were to collect a group of the exercise illustrations and instructions, as selected by a committee of experts, and have them printed up for your guidance. If the response to this idea is large enough, I will undertake the job of collecting the material. Write us today if you are interested*).

The Dance Profession can and should have a big part in building a healthy America. We must all pitch in with a will. Tell your friends what the dance can do to make them stronger, healthier, happier. Get them to enroll for a Physical Fitness Dance Course. Advertise it, shout it from housetops if necessary — but do it now, today!

In the past the dance field just drifted along — devoid of direction, lacking in unity. Things are different now; things are being done! The Dance Profession is now alert. It is united. It has a program. It intends carrying it through.

As mentioned before this magazine does not represent any particular group or interest but will champion the Dance Profession in all its aspects. In respect to this an important announcement will be made in the August issue pertaining to our new independent policy.

PUBLISHER

# From the Theatregoers Point of View

Those who were present and had the pleasure of seeing the performance at the Victory Ball no doubt will agree with me that they have not witnessed a better show in many a moon. The show was more than a repayment for the donation made to the Navy Relief. As a matter of fact if the show could be assembled again it would be a good bet for any producer. I have seen a lot of dancing, but no show has ever had me so worked up and on my feet cheering as this one did.

You will find the story of the show on our center spread but I enjoyed it so much that I feel compelled to add a few remarks of my own. Walter O'Keefe did a wonderful job of starting the ball rolling with a spirited humorous note. The critics of the Times and Herald Tribune, Martin and Terry, alternating for the rest of the evening as master of ceremonies, kept things in the same light, humorous vein and added much to the enjoyment of the show. Eugene Loring's Dance Players received a tremendous ovation with their "Harlequin for President." George and Jalna presented a very humorous and original ballroom number that drew well-merited applause. Ted Shawn presented the American Spirit of Dancing in a fine portrait of character and masculinity. Tip Tap Toe, the three colored boys, went to town like nobody's business . . . they brought the house down. Argentinita assisted by Pilar Lopez and Federico Rey thrilled the audience with rhythmic, pulsating dance. Mata & Hari — I have not seen anything in a long time that tops them in originality. Valentinoff did a clever take-off on La Conga with voice and gestures. A vivid, fiery Spain was portrayed in dance by Rosario and Antonio . . . Argentinita, Lopez and Rey joined them for a finale that brought the house to its feet cheering. Harrison and Fisher, whom I have not seen in many years really have gone places in ballroom dancing. Charles Weidman's delightful little Penguin skit met with whole-hearted and vociferous approval. The Hartmanns — well they just kept the house in one continuous uproar. Paul Draper finished off the bill, he is the only fellow I know who would have the courage to assemble the tops in the dance field and bill off as the last performer. I wrote about him in the last issue and dare say no more for fear that someone accuse me of being his press agent. Yes sir, it was a show.

RUDOLF ORTHWINE
*Publisher*


# DANCE

VOLUME XV **july, 1942** NUMBER 8


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# DANCE EVENTS

## Reviewed by ALBERTINA VITAK

**May O'Donnell and Jose Limon—Dance Theatre, Y.M.H.A., June 17.**

Apparently California's famous climate has been a beneficial influence on both May O'Donnell, formerly a member of Martha Graham's group, and Jose Limon, formerly a featured member of the Humphrey-Weidman Company. In this, their first appearance in New York for more than two seasons, they showed a wise willingness to follow the present trend toward theatricalism in their compositions, and also much development of personal styles as well as improvement in choreographic arrangement. They presented only four works but each was well produced with special music, decor and effective costuming.

photo: Romaine

**May O'Donnell and Jose Limon pictured in their** Three Inventions of Casey Jones. **These twain have appeared in concert at the Y.M.H.A. and the Studio Theatre within the month.**

**The best work of the program was *Three Women*.** It was original in conception and development, and especially the first part (the wife) was notable for its expressive dance invention. The second scene (the blonde) was too literal although nonetheless forceful in effect due to the impassioned execution. The third scene (the nurse) was dependent more on dramatic poses than on actual dance movement but had a pictorial quality. The work has great possibilities of being a really outstanding number, if the second and third episodes could only be made to be at least as strong as the first.

The featured work of the program ". . . *This Story Is Legend* . . ." had many portions of beauty in the lyric movement plus the added value of the drama in its story about Hernando de Soto and his discovery of the Mississippi. It is very simply done, yet achieves an almost epic effect at times, considering that it is done by only two dancers and a narrator off-stage who made the action clear. While it was admirably danced by both artists it was really Miss O'Donnell's role that gave continuity to the work. Her flowing motions of arms and upper body and lovely head as she moved seductively about the stage made a beautiful and memorable picture. Here is a role that is perfect justification for pure lyric movement for its own sake. Becomingly costumed, Miss O'Donnell impressed very favorably indeed. Which is not to deny that she still has much to learn. Her projection varies from weak to strong and she does not always appear sure of her foot work.

Mr. Limon was admirably suited both in appearance and style to portray the Conquistador, de Soto, and it was his best effort of the evening. In a solo section, *Ordeal*, he does some splendid and particularly striking dancing. His virile, rather grotesque, or bizarre, style is seen to better advantage in dramatic works such as this than in abstractions, or works in a light vein such as *Curtain Raiser*, which made Mr. Limon (and Miss O'Donnell, too, I fear) appear entirely out of element. This was also somewhat true of *Three Inventions of Casey Jones*, the closing number, although something of the whimsy in this work succeeded in producing a clever effect. Also this *Casey Jones* work had many inventive bits of dance action which the jazzy *Curtain Raiser* did not have. In fact, the latter was too forced in gaiety.

These dancers have a few habits of dance arrangement that will do well with a change. They usually repeat a step or a sequence of steps quite regularly in the course of a number and then tend to repeat the same steps and figures in other dances. Also in their evident desire to get away from more serious forms into the more theatrical they must not forget to dance, too!

Not to forget the excellent music by Ray Green. It had expressiveness and vitality and the dancers can consider themselves lucky in having this music. Also Hope Miller Kirkpatrick did a very fine job of the narration of the text taken from *In the American Grain* by W. C. Williams.

* * *

**Dance Film Festival — Fifth Avenue Playhouse, May 23.**

My stint this month was conveniently condensed into one movie bill, the Album of Dance, which featured the two shorts made by the Ballet Russe de Monte Carlo last summer and now shown here for the first time. It was interesting to see the familiar faces and figures of this troupe perform in a new medium. It was especially interesting to see how and what was done to such "old friends" as *Gaite Parisienne* and *Capriccio Espagnol*. To one familiar with them, they

The Glove Seller role was considerably reduced, but was pleasingly danced by Milada Mladova. Frederic Franklin was more prominent as an actor (and effectively so) than as a dancer. Massine's Peruvian was naturally the high spot, but also was photographed more for its mime and comedy aspects, as his dancing as mentioned above was very fragmentary. This film version is lavishly produced and does have pep. It is bound to have much popular appeal but there is unfortunately not one of the several beautiful dance sequences of this work remaining in anything even approaching continuous execution. However as compensation one does get an even better view of the stars than a first row seat at the ballet affords.

*Capriccio Espagnol* was far more successful. It has not been cut up so much and showed more of the dances at some length, if not completely. As a matter of fact, the work gained in having the gypsy dances separated from the formal forms by placing each against different backgrounds, thereby bringing the slim story into more prominence and clarity. And above all Massine was given his proper importance and his dancing was photographed with continuity and from

(*Continued on page 26*)

# Looking into the Dance Archives

by MADELEINE FROME

There is a dark and dusty sound about the words "Dance Archives" that is misleading. Actually the Dance Archives at the Museum of Modern Art in New York City are anything but dark and dusty. Large windows let in plenty of light and no one need squinch up his eyes to read the titles of the hundreds of books in many languages on the unpainted shelves. There are several file cabinets, a couple of desks imposingly piled with papers and periodicals, but mostly there are books and still more books.

In the Dance Archives you will probably find anything you want to know about the dance. In most libraries books on the dance are either listed under such categories as sports, health, music, recreation, or divided up between various departments. In the Dance Archives is an amazingly complete working library, all in one place and thoroughly indexed.

Besides the books the Archives have many prints, photographs, films, programs, etc.; and on the light side such fascinating items as a complete model theatre of the nineteenth century with the sets and characters for *Sleeping Princess;* a gigantic set of shirt studs through the glass of which can be seen little figures of Fanny Elssler; and even a paper doll of Marie Taglioni with costumes from all her most famous roles.

Up to the time a few months ago when he went into the Army, Paul Magriel was the guiding spirit of the Archives. He assumed this arduous task of curator when Lincoln Kirstein founded the Archives in 1939. Magriel's was the gigantic job of indexing, building, and knowing everything about it. If you asked him he could tell you anything about dance books you cared to know, even to which was the oldest, the newest, the smallest, the largest, the most amusing or the most significant.

Paul Magriel is Latvian born, Boston bred and Yale educated. He was a dancer for a time, but stopped as a result of a nervous condition. The only thing he could do to quiet himself was the kind of work that goes with being a curator in such archives as these, although Sidney Edison,

A corner of the Dance Archives showing prominently Malvina Hoffman's sculptured head of Pavlova; and on the right, Paul Magriel in civilians.

Private Paul Magriel of the Army Air Corps; erstwhile curator of the Dance Archives of the Museum of Modern Art.

Magriel's successor, will tell you that he could not recommend such a job as an antidote for nerves.

Among Magriel's sporadic extra-curricular activities have been some fiddling in an amateur symphony orchestra, and suping with the Ballet Caravan, mustache and all. This latter event hasn't occurred for some years as the mustache has grown to handle-bar proportions since.

He was for a time the American correspondent of the *Archives Internationale de la Danse* in Paris; a member of the Theatre Library Association; the Bibliography Society of America; and the Association des Ecrivains et Critiques de Danse. He has written several books, among them *Ballet,* a short handbook with illustrations, and *A Bibliography of Dancing,* which is the definitive work on the subject, and to which, with his indefatigable energy he is always adding. Perhaps if you listened to him talking distractedly of a dozen things at once you wouldn't realize the extraordinary order of the mind that has made the Dance Archives what they are.

He spent eight invaluable months in Europe in 1939 bringing to light little known facts about dance history in the archives at Paris, Milan, Rome and London. Those at Milan are probably the largest and most impressive in the world. There he assembled a list of musical productions in the 18th century which he plans to publish as a supplement to a future edition of his *Bibliography of Dancing.* His notes on the Milan material are really monumental.

Paris afforded him a kick that no other place has. He slipped easily into the manners of the Latin Quarter and the Left Bank; was a frequenter of the famous Cafe Deux Maggot and made some notable friendships. Proud'homme.

(*Continued on Page* 32)

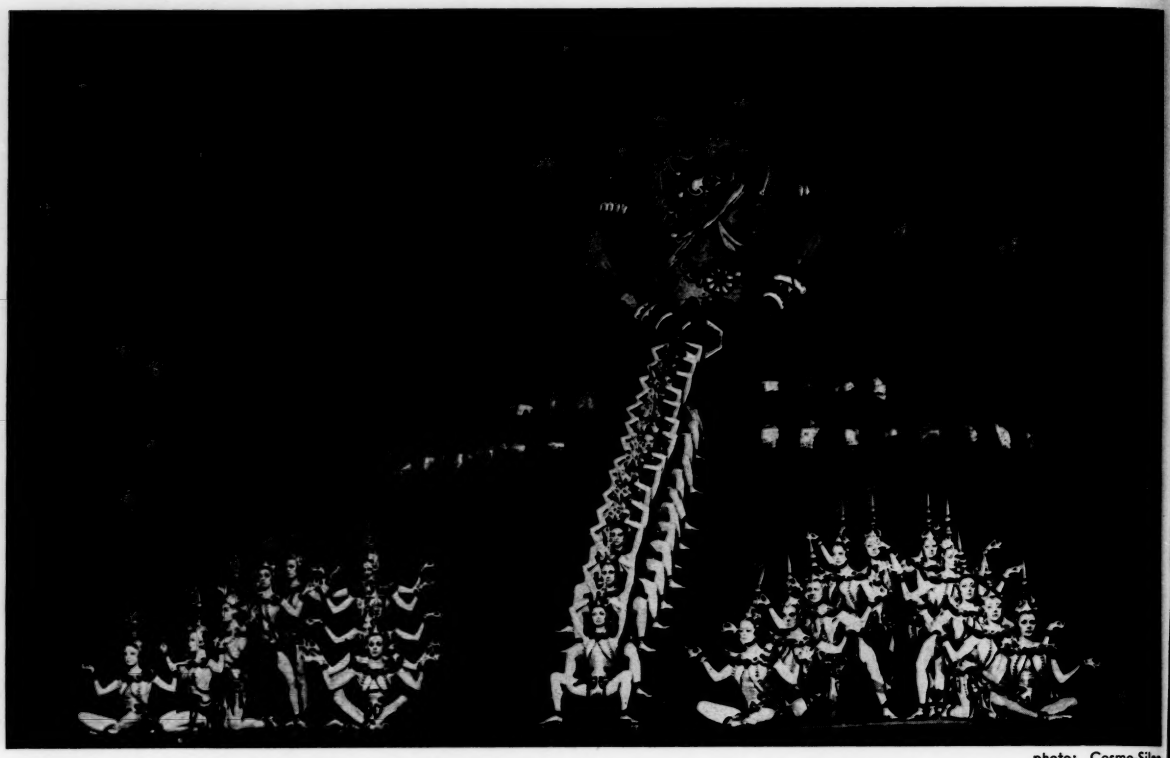


photo: Cosmo-Sileo

**The fame of these dancers is not confined to New York. They are the corps de ballet of the Radio City Music Hall. Above: Glimpse from a Florence Rogge ballet on Cambodian themes.**

# Variety Dancers

by WALTER TERRY

Vaudeville is back, and that is good news not only for the great clowns, the acrobats and the specialty acts, but also for dancers. In 1793 it was Alexander Placide doing a rope dance, in the 1920's it was Ruth St. Denis and Ted Shawn breaking all records at the Palace Theater in New York and this season it is Argentinita bringing her great art to the variety stage. Vaudeville has always given a home to dance, and adhering to its theme of variety, it has presented every kind of a dancer from an immortal name in dance history through the hit specialist of the season down to the quickly forgotten chorus girl.

It's satisfying to note that first-rate dancers aren't used as fill-ins for vaudeville. In "Priorities of 1942" Paul Draper shares stellar honors with such veterans as Willie Howard, Lou Holtz and Phil Baker, and in the recent "Top-Notchers," Argentinita's name was billed right along with England's favorite, Gracie Fields. Another point to make in favor of dance is that, by popular demand, the Hartmans were held over from "Keep 'Em Laughing" for the second edition of the show, "Top-Notchers." Headlining and hold-overs should certainly prove that dance has drawing power in a country which is apt to classify dance as highbrow stuff.

Mr. Draper lives up to his headline status in "priorities" by walking off with most of the evenings encores. That is something of a feat, even for such a great dancer as Paul Draper, for the vaudeville show is pretty rowdy and keyed to a rough and tumble pitch. Yet the aristocratic tap dancer invariably brings down the house with his elegant balletic dance to the music of Paradies. Perhaps that portion of the audience which expects every dancer to be a hoofer is content with the intricate taps, while another segment of that same audience is delighted with the classic line, the lyric movements of the dancer's body. And that is as it should be, for every great dancer has so many facets to his dance style that each onlooker can discern that facet which pleases him most. Unquestionably there are some persons who cannot take the classic music of Paradies, taps or no taps, and for them Mr. Draper improvises to popular tunes or dances with rhythmic and pantomimic humor such folk airs as "Three Blind Mice," "I've Been Workin' On the Railroad," "Turkey in the Straw" and others.

Jack Cole and his dancers accounted for much of the worth of "Keep 'Em Laughing." Like Paul Draper, Mr. Cole is decidedly an artist who refuses to lower his standards for anyone. But he is smart about it. In his two Hindu dances, the Oriental gestures were authentic and the body movements were no more violent nor virtuosic than the traditions of Hindu dance allow. Yet by the simple expedient of setting them to swing music, he translated an alien form into a native idiom that could be understood by anyone. Aside from the theatrical excellence of his choreo-

graphy, Jack Cole possesses a performing skill that is arresting, whether you know anything about technique or not. One can hardly fail to recognize the dancer's steel-like strength, his complete command of his body and the dynamic, temperamental personality which gives impetus to all his actions. In this same show there was a delightful acrobatic dancer named Miriam La Velle. Vaudeville would not be vaudeville without acrobatic dance and Miss La Velle fulfills her function with more skill than any of her predecessors within my memory. Too many of them used to be acrobats without being dancers, but this young lady touches even her most involved contortions with style and rhythm and beauty of action.

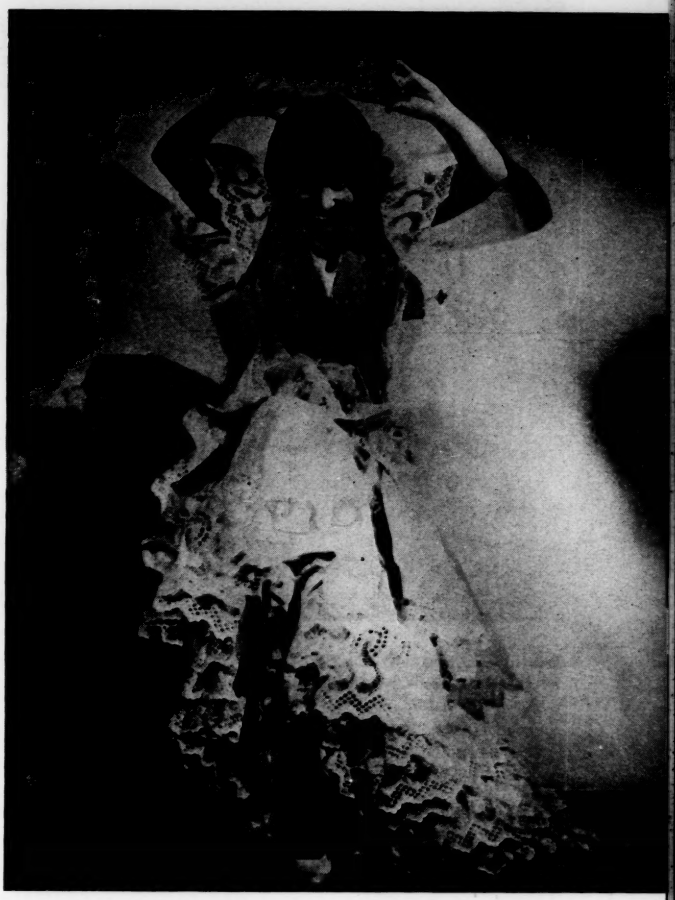
Headliners of "Keep 'Em Laughing" and holdovers for "Top-Notchers" were the Hartmans. These zanies of the dance world won rounds of applause and yelps of glee for their familiar dance satires. Familiar is hardly the word, for the Hartmans never bind themselves to routine. Something new happens at each performance, and I suspect that it happens on the spur of the moment, the Hartmans being an impulsive pair. The "Champagne Hour," a time when exhibition dancers in supper clubs instruct the diners in the latest steps, comes in for a rousing ribbing when the Hartmans take over. As exponents of the Arthur Murray Hill system, they give a lesson in the samba. Grace, who explains the steps, has pronunciation trouble, alternating violently between samba and sahmba, dance and dahnce, hand and hahnd. She even manages to shatter the microphone with her articulation of the final consonant of the word "dip." Meanwhile, Paul demonstrates his wife's explanations and performs "step, slide, step, and" with such absorption that he leaves the stage and returns some minutes later, still dancing, to murmur, "It's raining outside." To wind up their act, the Hartmans gave "Keep 'Em Laughing" and "Top-Notchers" a taste of the Bolero. It is impossible to describe their antics, save to say that their passionate embraces are close to being cataclysmic and their lifts are brilliant examples of virtuosic confusion.

The great Spanish dancer, Argentinita, did not have to jazz up her dances with tambourines, roses clenched between the teeth or daggers for the "Top-Notchers" show. Cool and refined, the eminent artist and her ensemble brought to vaudeville audiences those same dances which highlight her concert programs, and vaudeville loved it.

In almost every respect, 1942 vaudeville shows proved that the old-time theatrical form was far from outmoded. The ladies of the ensemble, however, decidedly belonged to another era. I do not mean to imply that they were actually left over from the 1920's, but their dances certainly were. The old chorus line was back with the girls giving half-hearted and far from uniform kicks to left and right, with a vague turn or two thrown in for good measure. That kind of hoofing does not have a place in this streamlined age, for we have become used to the precision of the Rockettes at the Radio City Music Hall and to the intricate and richly patterned dances which such musical comedy choreographers as Robert Alton give to the chorus girls of today. We also expect our ensemble dancers to be able to tap well, to augment their work with movements of the ballet or whatever actions of dance will add excitement and style to their routines. I'm afraid that the current crop of vaudeville chorus girls are going to have to take some dance lessons. Chorus girls must not be confused with show girls, for the latter aren't expected to dance. They are simply there to abide by their title "show" and that is exactly what they do. In the current vaudeville acts, most of them are attractive, and amble about with that lazy, blasé grace which is as kinetically restful to the onlooker as it must be to themselves.

And while we are on the subject of vaudeville and its

(*Continued on Page* 30)



Above: **La Argentinita. Literally: The little one of silver. Nobody could be better named. The South-American born danseuse was one of the** Top-Notchers **in the show of that name.**

Below: **Paul Draper. Maestro of the highly formal and aristocratic tap. His taps have tread where very few have dared to venture: into the classical with Bach and Scarlatti. He appears in** Priorities of 1942.

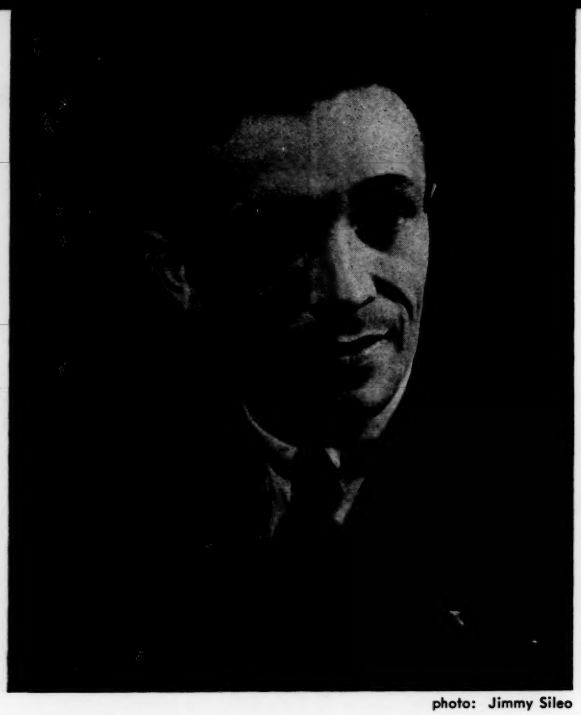


photo: Jimmy Sileo

**This is Gene Snyder—Radio City Music Hall's miracle man tap maestro for the Rockettes—and now adventuring in ice-dancing.**

# Dancers on Blades

## A glimpse at the Ice-Dance as a further evolution of dance – being the story of *Gene Snyder* ice-choreographer

**by H. D. LORIMER**

He would much rather devise precision routines for the Radio City Music Hall Rockettes, but Gene Snyder gets no cold feet staging ice shows. Since last year he has been too busy at it for that. In fact, since he created the lightning ice routines for "It Happens on Ice" at the Center Theatre, in Rockefeller Center, and for the Sonja Henie road show of this season, Snyder has proved one of the few dance directors in America expert in this new, exciting *ballet glacé*.

The fact that as a boy he won a letter in school for ice hockey has nothing to do with his present skill. For Snyder today does no skating, straight or fancy. His work is in the realm of the dance, whether it be on ice or upon the boards of the conventional theatre, and his name is best known as the co-director of the famed Music Hall Rockettes and as the creator of dance routines for numerous cinematic and theatrical productions. It is therefore alone from the angle of the dance that he approaches his work in the new "ice dancing".

To accomplish the difficult job of creating ice show dances, his first step is to create ice show dancers. Athletes on ice — the skilled exhibition skaters of the rink — are seldom if ever dancers. All their grace is in two blades of cold steel. They have little idea of tempo; have difficulty understanding bars of music, which comes as easily as A B C to a true dancer, while the use of the shoulders, arms, hands as a means of expression in the dance does not occur to them. Therefore, Snyder has devised a means of his own to get grace into these athletes' movements of which most of them are unconscious.

"Of course", he says, "the ideal ice show skater is a trained dancer who, after professional experience on the dance stage, buys a pair of skates and gets out on the ice. To such, the transposition of ballet or precision dancing from the boards to the gelid stage, and the exchange of toe and tap shoes to blades comes naturally. In fact, there are a few very successful ice show performers in the increasingly numerous ice productions in America today who have already had careers as dancers. Betty Atkinson, one of the stars of "It Happens on Ice" was a dancer before she took to ice, and several girls in the same revue's ensemble had formerly been dancers in Radio City Music Hall's own Corps de Ballet."

Skating and ballet have much in common, Snyder points out, once the athlete skater learns that body and blades must blend for perfect ice-execution. There is a skating term in the ice skater's language for nearly every ballet phrase. An Arabesque is a "Spiral"; Tour de l'Aire, an "Axel Paulsen"; an Attitude Turn, an "Open Axel"; a Pirouette, a "Spin" or "Sit Spin"; a Tour Jette, a "3 Jump", and a Chene Turn, a "3 Turn". This, of course, means that the ice-athlete has at least some understanding of ice ballet dancing, even at the start of his training as an ice dancer. In one respect, he must be even more limber than a ballet dancer, for the perfect Fifth Position, which in ballet is considered an accomplishment, must be exaggerated on ice to a point well past the forty-five degree angle for the performance of an "Outside Edge Spread-eagle".

By the time his company of skaters have learned the ways of the dancer, Snyder then has proceeded with his solo and ensemble routines for the show. For the Rockettes at the Music Hall he has devised Farrucas, Beguines, Sambas and America rhythm tap dances, and those inimitable precisionists do these lively routines at an astonishing pace, still preserving their precise perfection.

But putting the torrid dances of Latin America, ballet numbers and our vital modern steps on ice is still another matter. For while Snyder has introduced even tap on ice with sensational results, the frozen surface of an ice stage or arena permits a lightning swift speed that brings to Snyder and his confrères both problems and opportunities

photo: Art Melgier

photo: Art Melgier

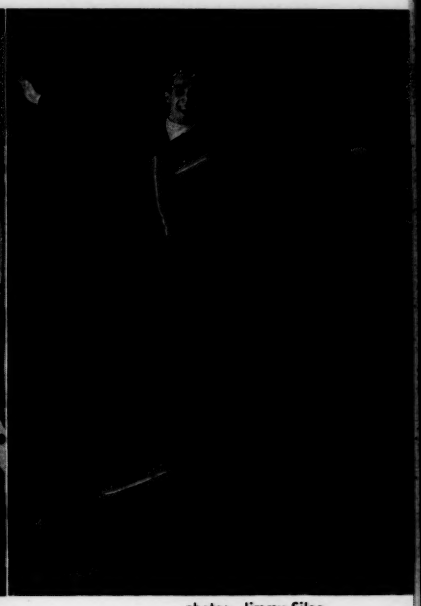


photo: Jimmy Sileo

On the left: **The Brandt Sisters of** It Happens On Ice **in the ice version of a** developè croisse; Center: **Dorothy Caley** jètees **over ice in the Center Theatre show, and** to the right: **Skippy Baxter, the** premier danseur **of** It Happens On Ice **in the finish of a** tour jète, **as classical as any seen in ballet.**

for new and thrilling dance effects. The ballet Pirouette, to take a simple example, becomes a breath-taking "Spin" at a fantastic speed and of an uninterrupted duration that no toe-shoed ballerina could physically accomplish, since the latter must spot her Pirouettes, controlling her turns with her head, whereas such a technique is not necessary on ice, where momentum propels the "Spin". Then there is the skater's ability to glide almost effortlessly over the ice, "floating" with hardly a visible motion of skate-shod feet. That, of course, constitutes a new element in dances done on ice, one which makes the Petite Bourée steps of the legitimate ballet look slow and choppy by comparison.

Yet for all the freedom which the glazed stage permits a dance director, Snyder says, it has its difficult side. The very swiftness of the skaters in ensemble numbers makes it necessary, from the point of view of mental and physical labor alone, for the director to work longer and harder, devising more formations to keep a routine of even a few moments' length from lagging.

Ice ballet of a sort is by now no great novelty, of course. Skaters in ballet-like formations, performing their figures freely more in the manner of a ballet corps than with the precision of the Rockettes, have been features of arena shows for some time. But the Rockettes' co-director is one of the first to have attempted large precision ensemble numbers on ice, somewhat in the style which has made the great Music Hall dance troupe famous. He has staged in large scale precision groups elaborate ice Tangos, ice Congas and, most unusual of all, ice Rhumbas, a dance which is far from easy for skaters because the necessary side-sway of the hips tends to throw the performers, or at least to halt their forward progress over the ice.

Snyder's technique in arranging and rehearsing his big precision numbers on ice is noteworthy. When he first undertook his work for "It Happens on Ice", he knew nothing about fancy skating, and had himself to learn just what skaters could and could not do, before he proceeded to create ice dances. But, once having acquainted himself with fundamental "school" skating figures and terms, with the possibilities and limitations of ice dancing, he promptly took his performers off the ice and rehearsed them in their ice dances on the unyielding floor of a regular rehearsal hall backstage. His company, wearing shoes rather than skates, learned their steps, figures and formations in precision more as dancers than skaters. This, he believes, is the best approach, since the dance element is the first and fundamental thing to instill in performers, who usually have thought more in terms of independent exhibition skating than dancing. The only time, indeed, that Snyder held his preliminary rehearsals on the frozen stage was for transition passages, when he had to time and set to music those brief intervals required by speeding groups of skaters to pass from one dance formation to another. And during such rehearsals on ice the dance director himself wore no skates but special shoes, soled with rough surfaced rubber almost five inches thick, to keep him from tumbles.

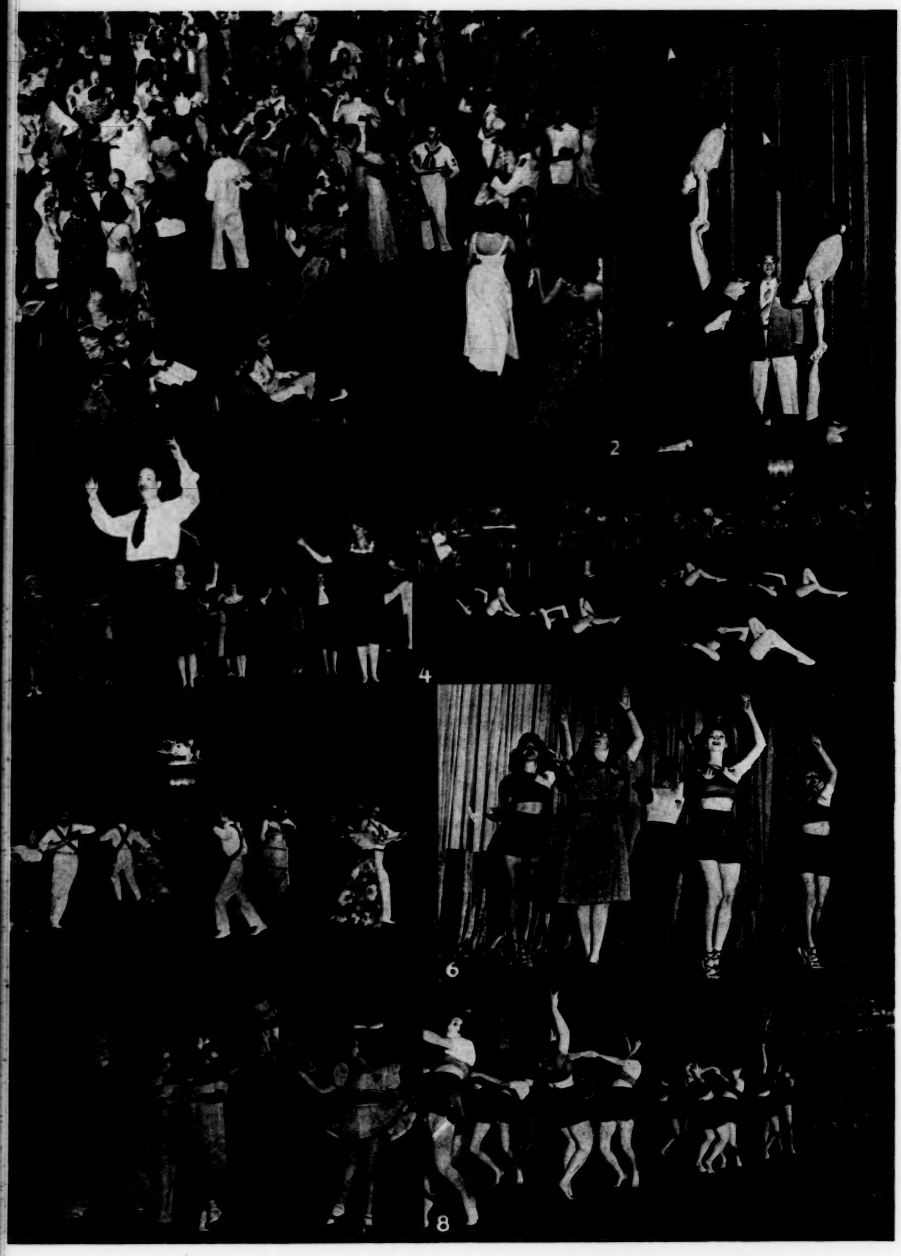
In working with a road ice show, Snyder, unlike most ice dance directors, has adopted a new rehearsal technique. Road ice shows usually are given exclusively in arenas, where many more in the audience see big ice production numbers from the side than from directly in front, facing the performers. In such numbers, when precision ice dancing is featured, most directors have rehearsed their companies just from in front, paying little heed how the lines of dancers appear from the sides of the auditorium. The result is that most audiences in arenas see a ragged line, and almost the whole brilliant effect of precision is spoiled for them. Snyder, however, rehearses precision numbers from the side, paying close attention to straight, clean lines, so that audiences may enjoy the precision performance from every angle. This is a simple way to check a rehearsal, but it has proved highly practical.

Another observation which Snyder has to make regarding precision ice dancing is that in a large line one cannot achieve true precision and great speed at the same time. One or the other must be sacrificed, although by using several small groups of three or four skaters each both can be combined and the impression of swift mass precision thus created. Also, he says, rhythm precision numbers can be brightened by the skaters slapping their blades on the ice, which gives an effect not unlike tap.

(*Continued on Page* 32)

# A Day and Night Tour of the Dance Profes

## Fitness Demonstrated by Many Leaders in Field



1. The Waldorf Astoria ballroom with a garnishing of uniforms in the middle distance. 2. Paul Krimmel supervises an acrobatic demonstration. 3. Albert Butler leads a group in ballroom-fitness exercises. 4. Sonia Serova at the mike while group goes through a performance on its collective back. 5. May Gadd and the Country Dance Society in demonstration. 6. Sara Mildred Strauss gives ample proof of the excellence of her body control exercises. 7. Jack Stanly in a tap demonstration assisted by group of his students. 8. Steffi Nossen (background right) supervises a demonstration in contemporary dance by Ruth Clark and her group.

**Part I — The Daytime Dance Demonst... for Fitness — Health — Recrea...**

Such a sight is unforgettable. There w... hundreds in the ballroom stripped to san... and leotards and facing a barrage of fa... from the fourteen authorities who demo... strated the mechanics of dance applied to t... needs of the layman-worker who can use ... ercises to overcome muscular fatigue. Th... daytime activities were highlighted by ad... dresses by four leaders in the professi... addresses which deserve some comment b... cannot, because of hazards of space, be r... produced in full. The speakers were Mr... Anna M. Greene, President of the D.M.A.... Mrs. Kenneth Appleton Ives, Regional Di... rector, 2nd corps area, Ted Shawn and Pa... Krimmel.

The latter is a director of physical educa... tion in Syracuse, N. Y. and his very presen... on this occasion was an indication of a mov... ment toward mutual understanding betwe... the physical educator and the dance teache... As the ultimate aim of this movement is th... building of morale and strength in the Amer... ican worker, it is interesting to convey a fe... points made by Mr. Krimmel (and concorde... with by his associates) to the audience... 1. *Invite the public to participate and of... an attractive program.* 2. *Keep lessons wi... in the average ability of the entire cl...* 3. *Be sympathetic, but insist on the pro... execution of all exercises.* 4. *Do not perm... "spectators." Make participants of the sp... tators!* 5. *All participants should have... certificate from a physician before enteri... exercise classes.* These and other points ... Mr. Krimmel and other lecturers are ma... adequately summed up in the booklet print... for teachers by the Association for the Ad... vancement of the Dance.

One must bear in mind that the teacher ... not getting set to teach air raid wardens... volunteer war workers and mechanics ... munition plants to *plie* and *bourree,* h... merely to teach them to use their muscl... to such advantage that the body will le... to better resist fatigue.

Herewith is listed the programme of t... events of the day.

**Morning session: 10:00 A.M. — 12:30 P.M.**

Sara Mildred Strauss, *Body Contr...* Adolph B'ome, *Character;* Sonia Serv... *Ballet;* Jack Stanly, *Tap;* Johnny Plaza, *A... robatic;* Albert Butler, *Ballroom-Fitness.* Th... afternoon session was introduced by a le... ture-demonstration by Ted Shawn. The m... sion lasted until 6:00 P.M. as follows.

May Gadd, *English Country Dances;* Fl... ence Doughty, *Correctives;* Steffi Nos... *Exercise and Contemporary Dance;* Louis ... Chalif, *Rhythmics;* A. J. Weber, *Ballro... Recreational;* Paul Krimmel, *Physical Co... ditioning;* and Elizabeth Burchenal, *Am... can Folk Dancing.*

**Part 2 — The Ball**

Everybody between gob and ad... turned out for the ball. Which in...

# Victory Ball with Dance Magazine's Reporter

## A Glittering Galaxy of Stars Entertain . . .

re was no lack of smart uniforms. It was Navy's night with a will and a way. 'll admit this if you saw some of the d sending" by the naval rug-cutters and r gals. White and navy blue were the rs, and naught could have been nicer, might add.

There were really two shows that night, by the audience itself, which gave itself r royally to carnival, and waltzed, chat- d and trotted enthusiastically to the music Emil Coleman. The other show by erous dance artists of varying promin- e was, to coin a phrase, colossal. Maybe would be better to call it merely stupen- s. To have assembled such a cast is in lf a fairly incredible feat, and it is hard believe that New York, or other points, ll again be lucky enough to see this much le on one programme.

Before plunging into the show, the organ- rs of the Victory Ball were cheered and d. Mrs. Evelyn Hubbell and Mrs. Anna Greene were both presented with moun- s of flowers and took the stage for bows h two fellow committeemen, Lindsay Fair- ather and Ben Sommers.

Walter O'Keefe, lovable variety comic, ched the show on a typically O'Keefe e, and then, as duty called him elsewhere, ned the mike over to dance critics John artin and Walter Terry, who, as m.c.'s, did man service and kicked the salubrious ll around from one t'other.

Three ace ballroom teams, Georges and lna, Harrison and Fisher and the Hart- nns, showed the elegance and style which ve made them famous, and in the case the Hartmanns, the zany flavor which s split seams in more corsets and galluses m coast to coast. Ted Shawn appeared four highly personal interpretations of erican Folk Songs. Tip, Tap and Toe, gro tap trio, tipped, tapped and toed. The me gets you. Tip, tap, toe, tap, top, tip . . Paul Draper tapped—and more than t no one can ask for. Mata and Hari, liciously delirious duo presented their ver- n of mummies in action. Not mommies. *ummies.* Valentinoff drew roars with his variations on a familiar theme, a mer- less flaying of La Conga. Rosario and An- nio, La Argentinita, Pilar Lopez and Fed- ico Rey supplied Iberian incandescence. harles Weidman, Katherine Litz and Peter milton delighted one and all with a mov- g little tale on the love life of the Pen- in, an adorable and so human little beast m the Antarctic. Lastly, the Dance Play- s appeared in Eugene Loring's ballet *Har- quin for President.* An overpowering pro- amme. Count them over, one by one.

In closing, m.c. John Martin queried of very happy audience: "Do you ever write ur congressman? If you do, don't forget tell him what a great programme this s been, and incidentally, tell him there sn't a fan dancer in the bunch!" *Em- atically.*

The enormous audience, which had been ormally seated around, and, occasionally, the floor, roused itself and danced 'till wee, sma' hours.

1. The hilarious Hartmanns dispensing good humour at the mike. 2. Mrs. Anna M. Greene receiving tribute of flowers, on the arm of genial Ben Sommers. 3. Mrs. Evelyn Hubbell, presiding genius of the Victory Ball committee, on the arm of Lindsay Fairweather, acknowledging the cheers of a vast audience. 4. Dance Players in a scene from Harlequin for President. 5. Tip, Tap, and Toe — and terrific! 6. La Argentinita stuns the audience with brilliant zapateado and castagnettes. 7. Paul Draper (not dancing at the moment) murmurs an introduction into the mike. In the background the critical frères Walter Terry and John Martin step up to take over the job of alternating m.c. 8. Rosario and Antonio in one of their engaging gypsy dances. 9. Gob and girl "sending". 10. Ted Shawn in performance of American folk songs.

# VIA THE GRAPEVINE

by VERITAS

Nothing this month of June, 1942 has raised our few, sparse hairs on end like the Victory Ball has. Some day in the distant future, and we anxiously hope there *is* a distant future for us, we will sum up the amount of energy thrown into this gigantic affair by all parties concerned from its organizers to its participants, including the fringe of eager small fry which hopped eagerly around the forbidding doors of the Waldorf Astoria, offering to put on a floor show out on the street. Such units of energy will run into decibels. Anyhow, away with such exhausting thoughts. The sleepy season is upon us. P.S. Sleepy season means the midsummer lull in dance, not, heaven forbid, dimouts, rubber collection drives, war bond sales, and the American domestic scene under wartime conditions.

* * *

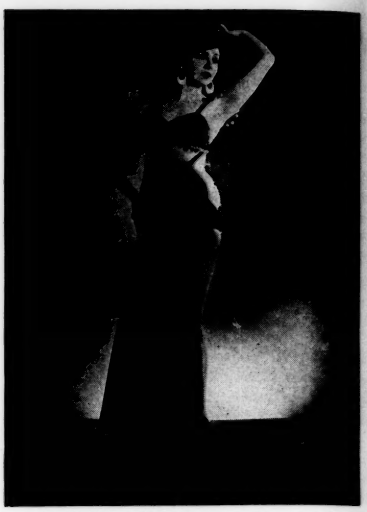
This department a year ago commiserated piteously with the male dancer called to service. What about an opinion from the male dancer himself? The letter from Harry Coble elsewhere in this issue is representative of a cross section of letters from male dancers drafted into the army. As of this month we cease commiserating with them, and begin to congratulate them. If this is how the male dancer turned soldier feels, shall we strike attitudes and wail at the moon for naught? Dancers like Carl Littlefield, Barton Mumaw, Dwight Godwin, Demetrios Vilan, John Elwood, Oreste Sergeievsky, Joe Johnson are already in uniform. There are infinitely more, of course, and provided our readers care to advise us who they are and to notify us of their identities, we shall be as happy as the well known lark to print the names of these dancer-soldiers. Not only dancers, but men intimately connected with the dance field like Paul Magriel, former Curator of the Dance Archives of The Museum of Modern Art, Ted Carr, former editor of Dance Magazine, and Richard Pleasant, former artistic director of the Ballet Theatre, are also in uniform.

* * *

Our mildly snooping instincts having been aroused by the news of the forthcoming publication of Elizabeth Twysden's book on

Joze Duval in informal but classical attitude. Always the ballerina, Joze is scheduled to assume a ballerina role in a forthcoming Broadway show.

Alexandra Danilova, we gal'oped busily down to Miss Twysden's door, where we popped in and found the English authoress, who is well known to American readers from her articles in this magazine, furiously knitting at a pair of woolen tights. A gift for Vera Zorina, said Miss Twysden. We wanted to know: Why a book on Danilova? Now it seems that since the Ballet Russe will be unable to return to Europe for the duration, and the specific duration being anybody's guess, and since there had been a book planned upon Danilova by certain persons in England, and this project being unfeasible under the circumstances, Miss Twysden has stepped in and produced the long awaited biography of Danilova, her life and times. As Miss Twysden travels with the Monte Carlo Ballet Russe she is well equipped to write such a book. However it took her two years to persuade Danilova that such a book is necessary or desirable, since the ballerina was inclined to be dubious about the necessity of such a book. "Who in the world is there," she asked, "who wants to read a book about *me?*" After two years persuasion by large numbers of people she said, "Well, alright . . ." Thus, *Alexandra Danilova* by A. E. Twysden is being issued by Robert Speller, publisher, on July 1.



Inez La Vail, peeled down to the core for a passage at arms with an invisible toro. This American girl has a record behind her of five years in Paris and two years in Mexico City as a Spanish dancer.

* * *

Apropos of Danilova, (and what could be more apropos at any time?) it was amusing to hear this delicious story about her. The Spring season of the Ballet Russe in Washington, D. C. coincided with the collection week for the Emergency Fund for Army and Navy Relief. Not unnaturally certain artists were asked to read appeals before the curtain. Danilova's turn, on the final day of the season, came after her appearance in *Serenade* and in her *Serenade* costume she stepped before the curtain. She had been for ten minutes in her dressing room rehearsing the little speech prepared for her and had great trouble with the phrase "the legitimate theatre industry," which she conceived as the *"illegitimate* theatre industry." She was with some force restrained from announcing it as such. However, after a severe struggle she mastered the speech, and prefaced it with a curtsy, saying, "Ladies and gentlemen, you know how much rather I dance for you again than make the speech in English, but the management ask me and I cannot say no . . ." Followed a remarkable address in Russian-English, and a great burst of applause. . . .

* * *

The Kamin Dance Book Shop will be the scene of a reception held in the honor of Alexandra Danilova early in June upon the appearance of A. E. Twysden's book.

* * *

**More or less Variety:**

A certain variety show, which shall be

(*Continued on Page* 24)

Walt Disney and Sra. Molina Campos of Argentina execute the Brazilian Samba at a party given in honor of Campos. We hear Donald Duck is soon to emerge as a Samba performer.

photo: courtesy of R.K.O. Pictures

★

# America Dances
## *for Fitness, for Health, for Recreation*
## *for* VICTORY

★

**Heartiest congratulations to the Dance Profession of America on your inspiring contribution to our nation's war effort. It is fitting and proper that we in the dance field henceforth key our work to Victory—for dance is an indelible part of the culture and heritage for which America fights.**

**The magnificent program which the Dance Profession — Victory Ball heralds will do much to establish Dance as the popular media for Fitness, for Health and for Recreation through the length and the breadth of our land.**

**The next important event in the Dance Profession: D. M. of A. 24th Annual Normal School, July 27th to August 1st, and the 59th Annual D. M. of A. Convention, week of August 2nd, Hotel New Yorker, New York City. . . . Be Sure to See the Capezio Exhibit.**

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# CALIFORNIA DANCE NOTES

by DORATHI BOCK PIERRE

**HORTON BALLETS — Wilshire Ebell Theater, June 4—This concert was a repeat of that presented last month at UCLA.**

Mr. Horton and the group must have worked very hard during the few weeks interim, for they not only gave a better performance, but practically everything I had found to criticise in the first concert had been eliminated or improved upon.

It was interesting to notice also, that highlights of the first concert did not lose their charm on second viewing.

The work of all the group is smooth and coordinated, of equal value. *Something To Please Everybody* lives up to its title.

*Romance,* dance by Bella Lewtizky and Jim Mitchell has beautifully controlled and lyric movement. *Tragedy* 1942, a moving testimony to the courage of the Chinese, and *Solea,* an excellent interpretation of depressed and agonizing humanity, are both danced by Bella with deep emotional power.

The long ballet *Tierra y Libertad* is a really fine piece of choreography with great moments. It is epic in having an historic foundation and carrying a lesson and a message we would do well to remember; of bigotry, cruelty and conquest; of hate and lust and war.

Historically correct and choreographically sound, it is a ballet which lends itself to further development.

The commentary has been shortened to the benefit of the ballet as a whole, and the last part has been strengthened in dynamics and simplified in movement and emphasis.

Outstanding, and adding greatly to the entire ballet is the tremendous inner concentration and powerful technique and projection of Eleanor Brooks, who holds and dominates every section.

The entire group, and Lester Horton, choreographer and director, and the other art and technical assistants are all to be commended upon an excellent concert.

* * *

"DANCE SHOW" University of California at Los Angeles. Royce Auditorium. May 6, 7, 8, 9. Special added performance May 14.

The annual dance recital of the University of California at Los Angeles has become an important dance event in this city. In fact it became so important that Martha B. Deane, head of the Women's Physical Education Department, felt it was becoming less educational and experimental and more professional, a situation untenable with her theories and beliefs, so after serious consideration it was decided not to have a dance recital this year. The energies usually expended on the dance recital were devoted to the "Dance Cabinet" a student group to arrange dance projects and cooperate with the other art and theatre groups on the campus. All of these groups decided they would cooperate upon a dance show instead of a recital, and the result is *A Feather In Your Hat.*

photo: Murray Korman

**Barbara Perry, the comely Californian lass who is taking the customer's mind off the war and such other grim things at New York's new Latin Quarter.**

*A Feather in Your Hat* is an "American Revue in Song, Dance and Story" or the rediscovery of America.

Adell and Loren Twitchell in the persons of Martha B. Deane, and Ralph Freud of the drama department, are lecturers of the old-school, who give an illustrated talk on their travels in discovering the "folk ways of America." The fact that they saw scarcely anything but the most obvious surface characteristics is in this case made up by their two guardian angels.

Everywhere that Adell and Loren went, and saw nothing, their angels went too, and saw and heard right into the heart of the folk; and it is fortunate for us that what they saw and heard was created for the audience to see and hear over and above the very amusing twittering Twitchells.

They heard the folk songs and dances of the Rivers, the Mountains, the valleys and the plains.

Robert Tyler Lee, noted as art director and designer for the Dance recitals, directed the show, and the choreography was by Myra Kinch, Eleanor Brooks, and Mr. Lee. Both Miss Kinch and Miss Brooks are well-known concert dancers who are also instructors at the University. Their combined efforts gave the dance numbers authenticity, polish and imagination.

The "Dance Show" was a great success, and proves the freshness of idea and invention developed by cooperative student groups.

### *Miscellaneous*

David Lichine, who has been in Hollywood ever since he left the De Basil Ballet in Mexico, is leaving shortly for New York where he will stage numbers and create choreography for the new George Abbott show opening late in the summer, "Beat the Band."

Before he leaves, however, he is now creating the choreography for a number in which he may appear himself, for "Through Thick and Thin," a picture directed by Gregory Ratoff for Columbia Studios.

* * *

Angna Enters has acceded to the pleadings of her many admirers here, and will give two concerts at the Hollywood Assistance League Theater on June 16th and 19th.

* * *

Plans for the Hollywood Bowl summer season of "Symphonics Under the Stars" are going ahead, but the difficulties seem insurmountable. The Bowl holds over 20,000 people and with packed houses several times a week, they were lucky if they broke even because of the tremendous cost of operation and paying top stars of the musical world.

This year they may hold programs if they keep the attendance down to 5,000 per performance and all tickets for a performance must be sold 24 hours in advance. No cars will be permitted to park in the huge Bowl auto park, as it will congest traffic on a main highway. But they are bravely going ahead, and we hope there will be dance programs to announce shortly.

* * *

The Horton Ballet has announced the organization of a permanent Popular Dance Theater, "which will also be utilized in connection with other Theater and Morale work not necessarily in the dance medium."

They also announce an extensive new repertoire to be premiered: "Prelude to Victory" followed by "Phoenix Aground" a ballet utilizing the Chinese Theater as a frame for a modern treatment, "Ritmos Latinos Americanos," a Ballet Suite of Cuban, Mexican, Brazilian and Chilean folk dances, "History Book for Americans," a new edition of "Something to Please Everybody," and "California Suite." Further announcements will be made after July 5th.

* * *

The De Marcos have been dancing at the Palace Hotel in San Francisco, and they leave there to go into the new Variety Review "Show Time" which opens at the Biltmore Theater in Los Angeles on June 10th.

(*Continued on Page* 31)

# CHICAGO DANCE NOTES

by ANN BARZEL

**Dorothy Hild Ballet . . . and . . . Dorothy Dorben Dancers . . .**

There are two very good ballets in Chicago that are more or less permanently connected with the places in which they appear. They are the Dorothy Hild Ballet which dances at the Chicago Theatre, and the Dorothy Dorben Dancers which are a fixture at the Edgewater Beach Hotel. Both troupes are made up of girls who have had broad training in several types of dancing. It is of special interest to note that their recent productions have utilized a great deal of ballet work.

The Dorben Dancers have danced to music by Liszt, Tschaikovsky, and Beethoven. They do a great deal of clever dramatic and humorous work, altho the customers reserve their greatest applause for their ballet numbers in frilly tutus.

Among the Dorothy Hild Ballet's recent numbers were several military and patriotic dances. There was one in which all sixteen girls played their own accompaniment on chimes. For the two week show that started on May 15 there was an effective fire dance which included a solo on toe by Doris Guignet. Her pirouettes were especially good. The Samba in the show that played the week of May 29 had lithe and graceful Helen Grigolini and Dawn Strickland as soloists.

* * *

**Walter Camryn, Eloise Moore & Group—May 4. Madlene Dahlmann, pianist.**

On this program Walter Camryn repeated many of his best character pieces and Eloise Moore presented some of her popular dances to poetry. They also collaborated on several numbers which made good use of Miss Moore's mimetic ability and Mr. Camryn's thorough knowledge of Americana. One of these numbers, *Songs of Yesteryear*, was in the nostalgic manner of the old time music hall family act. Among other tidbits, the performers sang and danced *We Are Happy To See You Tonight, Barbary Ellen, The Horticultural Wife*, and gave a side-splitting dramatization of *Casey Jones*. There was splendid assistance from Henry Swisko and Billy Reilly. The latter is an amazing child, a miniature song-and-dance man who seems to have stepped right out of 1900.

A big hit of the evening was *No Fable—This* choreographed for Miss Moore and Mr. Camryn by Bentley Stone to music of Casella. It is a tale of domestic complications humorously presented.

There were several new dances by the company. Outstanding were a Tschaikovsky waltz by Jean Dovell and Jackie Drije, and *Incantation* to music by de Falla which was beautifully danced by Dorothy Hill.

**Woman's Symphony Music Pageant — Nicolai Malko, Conductor—Medinah Temple—Chicago, June 6.**

Miss Edna McRae and Mme. Antoinette Ludwig presented ballets in connection with the Chicago Woman's Symphony festival. It is interesting to note that the dancing ran off with the most applause even though presented before an audience made up mostly of music lovers.

Mme. Ludwig presented a large group in a Strauss Waltz. The number was gay and colorful and musical. Good use was made of the large stage to get a variety of stage patterns.

Miss McRae arranged a classical suite to a Scherzo and Waltz (from the *Serenade for Strings*) by Tschaikovsky. The dances were interesting in design and very well performed. Although for the most part the dancers were still students the smoothness and precision of their performance was a pleasure to see. Everything was simple, but very good. Principal dancers Laura Blum and Stanley Herbertt did well. The whole was a credit to Miss McRae's high standards of perfection.

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Another of those glorified vaudeville shows opened in Chicago on June 10. The leading comics are Bert Lahr, Bert Wheeler, and Joe E. Lewis. Dance acts include Mary Raye and Naldi, Lynn, Royce and Vanya, and Pegleg Bates.

At the recent national affair sponsored by Poetry Magazine, Ruth Page danced to her own reading of some verse by E. E. Cummings.

Bettina Rosay, formerly a principal dancer with the Chicago Civic Opera Ballet, made her debut as a concert dancer in a recital of ballet and modern dances on May 29th in Denver.

Miss Edna McRae presented Laura Blum, Nancy-Belle Diamond and Stanley Herbertt at Curtis Hall on a program with the Chicago Concert and Opera Guild.

The Polish Ballet, headed by Felix Sadowski and Janina Frostovna, were scheduled to leave on June 27th for a tour that would include Havana, Venezuela, Columbia and Mexico City. The troupe was to travel by air.

Ten year old Bobby Koteles, pupil of Sylvester Smith won the tumbling contest sponsored by the Chicago Tribune and the A.A.U. Second place was won by another Smith pupil, Tommy Collins.

Cyril Beaumont has published a supplement to his *Complete Book of Ballets*.

Spring recitals in Chicago and vicinity include Ernie Schultz, June 12; Charlotte McdVadow, June 20; Florence Berning, June 21; Alfred Floyd, June 21; Mme. Ludwig, May 24: Margot Koche, June 6; Brownee Brown. Racine, Wisc., June 11 and 12; Virginia Kelly, Joliet, Ill., June 16.

Dancers in variety: Team of Capella and Beatrice and tap dancer Estelle Sloan are at the Chez Paree. At the Cuban Village the dance team is the Monteros. Anita Ramirez is also dancing . . . Gilette and Richards are at Harry's New Yorker in dance satires, tap dances and dances with marionettes. Their numbers include a strip teaser turned classic, a burlesqued Samba, and the Lambeth Walk under fire in London. Marjorie Lane is tapping at the same spot . . . The Claire Ray Dancers are at the Brown Derby . . . The Blackhawk has a new group, the June Taylor Girls, trained by June Taylor, formerly a dancer at the Empire Room . . . Ana Rivera is doing a take-off of Carmen Amaya at Harry's New Yorker . . . Maurine Whitney, Peggy Parker and Vera Bell are dancing at the Club Charming . . . Martin and Margo are a comedy team at Barone's 100 Club . . . Pat Perry and Louise Shannon

photo: Kobert Knox Hall

**Bettina Rosay, formerly leading dancer in the Chicago Civic Opera Company in a sketch called** Dance Portraits. **She appeared in concert recently in Denver.**

are also at the 100 . . . The Edgewater Beach Hotel has Spanish dancers Nitza and Revell . . . Bill Robinson appeared in his own short revue at the Oriental Theatre the week of May 15 . . . Mario and Flora danced at the Chicago Theatre week of May 15 . . .

* * *

Recitals in and about Chicago: Gladys Hight, Berwyn, June 7; Araby Blinn, Battle Creek, Mich., June 13; Mayblossom MacDonald, Chicago, June 15; Charlene Rose, Oak Park, May 17; Georgia Von Drake, Chicago, June 19; Ethel Peterson, La Grange, June 5.

# Costumes on Parade

The sketches on this page are supplied through the courtesy of our fabric advertisers to give you a preview of the latest ideas for recital costumes. A page of these sketches will be run each month through the recital season. If you wish any further information concerning any particular sketch we shall be glad to supply it. Just write DANCE magazine and designate the sketch concerning which you desire information by number and date of issue.

**AMERICANS CAN Can-Can**

**Headdress: The traditional hat of royal blue satin, edged with ruffling of ribbon striped tarleton, topped by ostrich tips in royal blue.**
**Costume: This is based on foundation pattern No. 7. It is royal blue cirre satin lined with ribbon striped tarleton ruffles, red on white. The mitts and top bodice are red nu-net.**
**Shoes: Calf length suede leather bootees of red, laced up the front, with rhinestones across instep and moderately low heel.**

**PAISANA**

**Headdress: Felt hat with rolled brim and pom-poms around the edge. Triangular kerchief of striped satin.**
**Costume: Velveteen jacket with contrasting organdy puffs. Skirt of striped satin with a band of brocade five inches from hem edge. Tarlatan petticoats the same shade as the organdy on the sleeve puffs. The skirt is lined with the same material as the jacket.**
**Shoes: Yellow satin toe slippers with embroidered rosettes or pompoms.**

**THE BOOGIE-WOOGIE-GAL**

**Hat: Duchesse shaped, trimmed with red satin, topped by vari-coloured ostrich plumes.**
**Costume: Sleeves and bodice of black cotton mesh on flesh net. The circular skirt is Arabian blue satin, while front of bodice and lapels are made of red and white dot satin. Petticoat ruffles of red and white dot net.**
**Shoes: High heeled kid shoes with strap across ankle, in red and white stripes.**

# Grand Trouper on Tour

Dear Troupers,

If I don't hurry and write this, I shall lose my reputation as a columnist, and have missed the deadline—an unpardonable crime for a journalist.

Truth to tell, I haven't had a minute to myself since I last wrote you, and my once normal, well routined dancer's life has become so busy and social that I don't know myself any longer. I am sure you all read about the Victory Caravan if you didn't see it, for when I read the clippings upon my return, I found that the newspapers in every city had been most generous, and some had even set aside a Victory Caravan section, with pictures and interviews. But no amount of reading could approximate for you the thrills and excitement of that trip.

First of all, I still haven't forgotten the wonder of a constant military escort—none of us was left alone for a moment, and going from the hotel to the theatre, and from the dressing room to the wings, was something like the march to meet a firing squad — we were flanked on each side by three soldiers or sailors! And service men stood guard outside our hotel doors while we slept each night!

Then the crowds in each city—why, in Boston alone, (which is just a stone's throw from Springfield, Mass. where I was born) one million people lined the streets. But I shall never forget the generosity of the audiences. They sat through a four hour show without a whimper, and were so lavish with their applause that it was hard to believe so many people could sound so well pleased all at once. We all tried hard to give them a good show for a great cause—and I guess we succeeded.

In case you are interested in figures, the Army Navy Relief Funds have been swelled by $750,000—just think, three quarters of a million dollars—so you can imagine how gratified we all feel that we had a share in that.

Since my return, I have been on a constant round of social events. First of all, Charlotte Greenwood invited us to use her pool—she is a darling, and we had a marvelous time together on the road. After all, we're both of the stage, and one night stands were no novelty to us—so we had lots of fun.

Rise Stevens is also a new found friend—she is as lovely as her voice, and I'm so fond of her. I had a dinner party a week or so ago, to which both Miss Greenwood and Miss Stevens were invited, and as a most unexpected pleasure, we were so happy to include Al Jolson. It seems that he arrived in town preparatory to leaving for Alaska to entertain our troups up there, and I felt it would be so nice to extend the dinner party to a Farewell for him. It was really wonderful—we had one of our usual suitable cakes, with which he was so pleased, and everyone entertained until the wee hours of the morning.

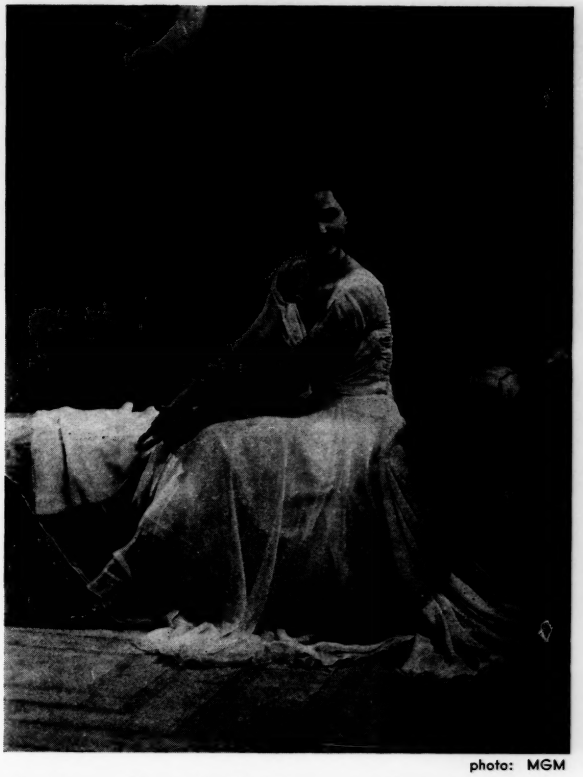


photo: MGM

**Grand Trouper Eleanor Powell is at home again after a remarkable tour for the U.S.O. That engaging smile is especially for you troupers.**

Shortly after that, I received a call from Jimmy Stewart, now Lieutenant James Maitland Stewart of the U. S. Army Air Corps. He was so anxious for some entertainment for his fellows stationed at Mather Field that he called and asked for Nelson Eddy, Virginia O'Brien, Milton Berle and myself to come up for two days and put on a show for the boys. This we were too happy to do, and were amply repaid by the appreciation of the boys, and the courtesy and hospitality of their officers, who all but gave us the Field.

This Thursday night, I am entertaining at the famous Cocoanut Grove out here, at a dinner for Navy Relief. It's a very formal dinner, and I must sneak off right after dessert to change into costume and dance for the guests. But I am so grateful that I am not at present working in a picture, so that I can do all these things.

Now—all this doesn't sound like your once quiet, reserved Grand Trouper, does it? But it's grand fun in spite of the hard work, and I love it. I'm still looking forward to those Camp Tours, and I expect I shall embark upon that trip soon if another picture doesn't come up immediately.

And now I've written a longer letter than usual—and I must leave you. I have the pleasure of entertaining my Mother's cousins from Detroit, and we are about to go out for the evening, so I must rush away.

My very best to you always—my thoughts are with you.

Your Grand Trouper,

ELEANOR POWELL.

## VIA THE GRAPEVINE

(*Continued from Page* 18)

nameless, closed too soon because a headliner laid such an immense egg. . . . Others have sprung into being these humid days to take our minds off the war and heat. . . . Three shows this month: *By Jupiter, Star and Garter* and *Laugh, Town, Laugh.* The latter contains Carmen Amaya, and that is no laughing matter. It calls for gasps. The *Star and Garter.* Besides Gypsy Rose Lee the show boasts an absolutely new form of dancing called *Chestcapades,* about which the least said the better. Enough to say it consists of tossing the -er, chest, around a bit. . . . *By Jupiter* is the most lavish musical we are likely to see hereabouts until the boys come marching home, by Jove. Effeminacy on the stage ceases to be funny below a certain bawdy point. We are not amused. Nevertheless the zany showmanship and tapping of Ray Bolger soothe and charm the ruffled spirit. And the old maestro, Bob Alton, is much in evidence with slick exciting arrangements. Besides Bolger, we see the Hightower Brothers (again we repeat, no relations to Rosella Hightower) and Vera Ellen. . . . No special reason for it but this show seems to swarm with School of American Ballet produced dancers. We noticed Flower Hujer, Virginia Meyer, Olga Suarez, Babs Heath, June Graham, Hortense Kahrklin and Marjorie Moore. . . . Rosario of the Chevalillos Sevillanos in *Sons O'Fun* is now warbling, too, and too, too happy about it. . . . Betty Bruce is running neck and neck with *Mrs. Miniver* at the Music Hall. Both terrific. . . . Catherine Littlefield back on ice again. And that's where we long to be until the leaves turn red. Don't take us too literally. Littlefield has just finished off the third edition of *It Happens On Ice,* now re-titled *Stars On Ice,* which reopens in July at the Center Theatre. Hedi Stenuf and Betty Atkinson still the swiftest and most flashing blades in the show. . . . New York saw its roller skating show last month. The *Skating Vanities* came to Madison Square Garden and had plenty on the cuff, but not nuff to compete with the ice-skaters. Not enough speed and line. Gloria Nord took honors. . . . Two nifty turns in variety this month have been Eleanor Whitney, late of Hollywood, and Chaney and Alvarez (Mayris Chaney) . . . In *Top-Notchers* Argentinita was the choice top-notcher. Her Peruvian dance with Pilar Lopez mesmerizes even a vaudeville audience. . . . Its been a mad whirl from one night club to the next and the impressions of the month focus sharply upon just a few. Jack Cole closed at the Rainbow Roof after a brilliant run. Except for the return of Marian Lawrence to his show, his company remains the same. The ozone smoulders wherever Cole is to be found. . . . Charles Weidman took over at the Rainbow Room on June 24 with a small group consisting of Beatrice Seckler, Katherine Litz, Lee Sherman and Peter Hamilton and this quintette does a condensed version of the Humphrey-Weidman *Flickers* shown earlier this season in concert. If you are old enough to remember Rudolph Valentino in *The Shiek* you will know what to expect from *Flickers.* . . . At Leon and Eddie's we saw what they call a *Devil Dance.* Devil knows why. Soloist Sonia Shaw, a gal from the other coast. Also in the same show a proficient team, Paul Winik and Edna Mae. . . . La Conga runs to African ritual dances. Try as they will they can't scare us. The headliners are Lazare and Casselanos. . . . The Havana-Madrid does very nicely with a new production number called *Carribean Beauties on Parade.* Well, some are, and some aren't. But the girls have unlimited enthusiasm if not a lot of training and ability. The flash is supplied by Tapia and Romero who are a newly married item. . . . *This Is the Army,* Irving Berlin's all-soldier show opened on July 4 to the blare of trumpets. The show will probably outlast the war. Our old acquaintance Bill Pillich is highly visible, Bill who has run the gamut from ballet to tap to ice-skating and now sings and dances in *This Is the Army.* . . . Another oasis for dance-lovers; El Chico, with the fantastic Trio Mixteco. Gloria Belmonte and the team, Dorita and Valero, round out a great floor show. . . . They call them the Ver-Sigh corps de ballet at the Versailles. This is Midge Fielding's doing. . . . Georges and Jalna in the show at the Starlight Roof of the Waldorf Astoria pack a balletic wallop.

photo: Earl Forbes

**Jack Gansert as the Standard-Bearer in the Green Table. He is now the only remaining member of the Jooss Ballet in America, and will teach and produce at Cape Cod Playhouse this Summer in conjunction with Monna Montes.**

* * *

**Our Department of Vital Statistics:**

For those who simply can't stand not knowing, there are two new babies in the dance orbit and several marriages. Babe No. 1 is Joel Schwartz and his mammy is the erstwhile Mimi Kellerman, now Mrs. Sid Schwartz (orchestrator in the Teddy Powell outfit). Babe No. 2 at the moment of writing hasn't showed his pretty face but ought to in a minute, and when he does he will call Rosita Ortega 'mommy'. Rosita has been Mrs. Lou Hammer since a year ago. . . . The weddings: Moussia Larkina to Roman Jasinsky of the Original Ballet Russe. This happened in Rio. Flower Hujer of *By Jupiter* to Richard Dwenger, playwright. Evelyn Kraft of the Kraft Sisters who dance with Jack Cole to party still unknown, and Hilda Wagner to Hubert Bland of the Ballet Theatre, now summering in the Palacio de Bellas Artes. The last two weddings are not confirmed. . . . Saw an impressive piece of sculpture by Vivian Lush, of the head of Helene Veola at the latter's studio. Enigmatic face, and small, proud head crowned by a Spanish comb. . . . The ranks of the Ballet Theatre wherever they may be, whether in Mexico, D. F., Guadalajara or places with names insidious like Tlaxco, are just not weathering the change in climate too happily. If it isn't one ailment, it's another. . . . Massine and Fokine are scheduled to leave for Mexico shortly to put on two new works for the Ballet Theatre. . . . Lillian Moore returns to Cincinnati and the Zoo Opera for her third season there as prima ballerina and ballet mistress. She will also teach there this summer. . . . Dance Players rears its head. It will summer in the historic old Spencer House in New Hope, Pa. The personnel is unchanged; Loring is very much still its artistic director and first dancer. When they appear next season it will be with two additional works which are now in rehearsal. A number of famous dancers, artists, and writers have been invited to lecture, as follows: Agnes de Mille, James Thurber, Percy Crosby, Edna St. Vincent Millay, Thornton Wilder, William Saroyan Carl Sandburg, Conrad Aiken, Jimmy Savo, John Martin, Walter Terry, Noel Straus and others. Lecture demonstrations will be presented on Friday and Saturday afternoons during the summer for the local public. The staff also includes Miriam Winslow, Mrs. Winthrop Palmer, Norman dello Joio and Kermit Love. . . . Ivan Vassilovitch, creator of *Beatrice the Ballerina* is nobody else but John Vassos. . . . Vera Zorina heads the committee of dance artists under the Russian War Relief Society who are working on a new project for Russian War Relief. . . . Another who flees town is Leon Danielian who will teach and produce in a nearby summer camp. . . . Now the only member of the Jooss Ballet left hereabouts is Jack Gansert who goes to Cape Cod with Monna Montes for the summer to teach and produce a number of works called *Puritans Had It Also, The Old Maid And the Thief,* and *Lazarus.* Miss Montes upon her return to New York in September goes into the Rainbow Room for a return engagement with Alexis Dolinoff. This winter will be her fifth season with the Metropolitan. . . . John Martin and Walter Terry, as well as George Beiswanger (See DANCE, June, 1942) gave Antony Tudor the plum for being such a good boy this year and giving us *Pillar of Fire.* . . .

* * *

**Foreign News Section:**

You can call this the meagre news section and you won't be far from wrong. Nothing seems to happen abroad, and if it does, the

(*Continued on page* 29)

# Dancing Masters of America, Inc.

# BULLETIN

by LEROY THAYER, Secretary-Treasurer

Miss Vida Godwin

## *IT WONT BE LONG NOW—*

Before the big events of the year will take place, namely, the annual Normal Course and Convention of the DANCING MASTERS OF AMERICA!

July 27, bright and eary in the morning, teachers and students will be ready in practice costumes for the first class of the Normal Course. Six whole days crammed full of excellent material given by the finest faculty available. Round table discussions, costume show, and entertainment features round out the well-arranged program for the week.

The faculty includes Catherine Littlefield, ballet mistress; Sonia Serova, theory of teaching and graded work for children; Steffi Nossen, modern; Johnny Sager, tap; Ernest Carlos, tap; Dorothy Kaiser, novelty dances; Naomi Gilooly, acrobatic dances and anatomy. A complete course in ballroom dancing will be presented by Evelyn Hubbell, assisted by her staff. A lecture on poise, a new feature this year, will be given by Hazel M. Ryan.

Fees for the complete course are $25.00 for members, $35.00 for non-members, including notes on all work presented.

The 59th Annual Convention, following the Normal Course, will open on Sunday evening, August 2, with the traditional President's Ball. Monday morning, August 3, begins the teaching program with an array of teachers who will more than live up to your expectations. The following faculty has been engaged:

Hilda Butsova and Vecheslav Swoboda, ballet; Anatole Vilzak, character dances; Sonia Serova, baby and children's dances; Charles Weidman, modern; Jack Stanly, tap; Frances Cole, novelty dances; Alberto Galo, exhibition ballroom dances; Ella G. Sonkin, folk dances; nd Mildred Bryan, baton twirling. The social ballroom faculty includes Donald Sawyer, Myron Ryder, Evelyn Boardman, Ruth Byrne, Judith and Jacques, George E. Rutherford, Guido Zannette, and Clara I. Austin.

Only members, their relatives and assistants are invited to attend the Convention.

The Hotel New Yorker will be headquarters. The management has offered most attractive rates for those attending the D. M. of A. Normal Course and Convention. Have you made your reservation? If not, do so now—don't wait until the last minute.

Train reservations should also be made in advance due to the crowded conditions. The Normal Course and Convention are held for educational purposes and are most necessary for those in our profession.

* * *

### *Club Activities*

• **Club No. 1.** The Associated Dancing Teachers of Southern California met on June 14 at the studio of Ernest E. Ryan in Los Angeles. Final detail's concerning the August convention were completed.

• **Club No. 3.** The Dancing Masters of America, Chapter 3, voted at its March meeting to reduce the number of meetings per year due to transportation difficulties. The next meeting of this chapter will be held in October when election of 1943 officers will take place.

Mrs. Marcella Donovan Perry will attend the D. M. of A. convention in New York as Chapter 3's delegate director.

• **Club No. 16.** The Cleveland and Ohio Dancing Teachers Association were behind the "Navy Relief" project 100%. A Dance Profession Victory Ball was given in Cleveland on June 19th at Lloyd C. Foster's beautiful ballroom, music being furnished by Angelo Vitale's nationally known orchestra. The Ball was sponsored by the Cleveland Club and all proceeds were wired to New York on June 20th, the day of the New York Victory Ball.

A number of service men were guests of honor at the Cleveland Ball, with the Cleveland chapter of the Women Flyers acting as hostesses as well as transporting the boys to and from the Ball.

• **Club No. 17.** The Dancing Masters of America, Chapter 17, called off its June meeting due to the fact that a number of its members attended the Victory Ball in New York. The next meeting of the club will be on September 24.

### *VIDA GODWIN, Dean of Women*

**Without "Miss Vida," as she is affectionately called by her girls, the Normal Course wouldn't seem the same. She always does a grand job as Dean of Women and the success of our Course is in a large measure due to her boundless energy and enthusiasm. Mothers who have daughters attending the D. M. of A. Normal Course need have no fear as to their safety when they are under the protective wing of Miss Vida. She is on call day and night always ready to lend a helping hand and a sympathetic ear.**

### *Convention Book of Notes*

Of course you are expected at the convention where you will receive your book of notes in person. However, if for some reason you will be unable to attend, order your book at once by sending check or money order in the amount of $2.50 to Secretary Leroy Thayer, 1215 Connecticut Avenue, Washington, D. C. In the event you find convention too irresistible and at the last minute cancel your other affairs, your $2.50 will be credited to the convention registration fee when you arrive in New York.

### *Civic Ballet Makes Impressive Debut In Pittsburgh*

A long-planned venture in the cultural life of Pittsburgh came to fruition on the evening of June 4 at Carnegie Music Hall when the Pittsburgh Civic Ballet made its debut in a joint concert with the Pittsburgh Civic

(*Continued on page 26*)

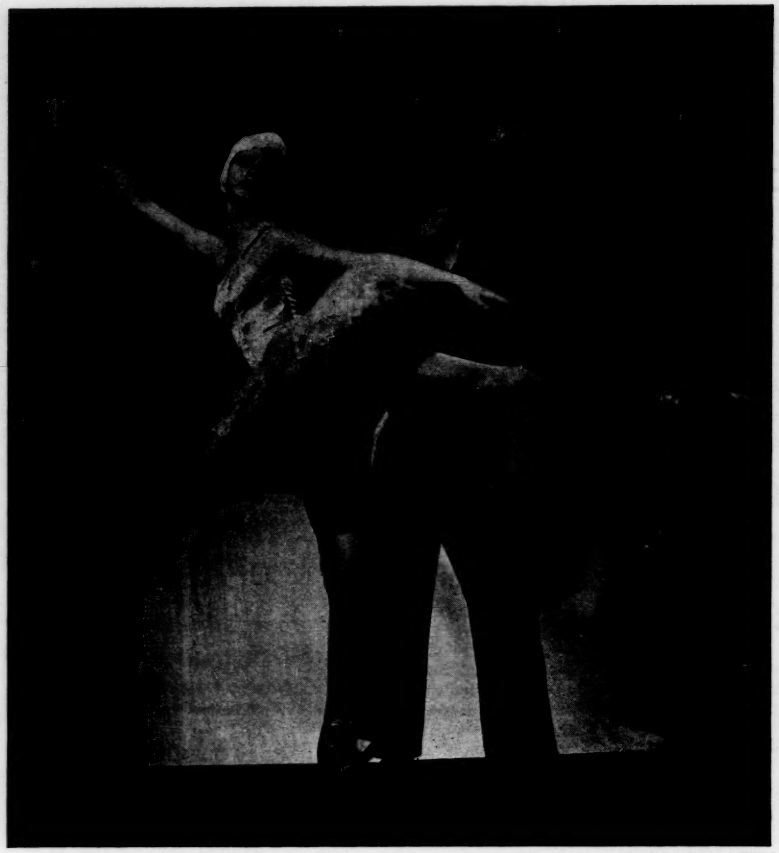


photo: Michael Kidd

**Thirteen year old Diane Olley, a young talent with a bright future. She appears above in an adagio from Swan Lake, partnered by Vicenzo Celli.**

## DANCE EVENTS

(*Continued from Page* 10)

effective angles. The film people would have been crazy to make any cut-ins while he was in action as Spanish dancing is his particular *forte* and he performed with all the style and dynamic power that have made him the great name he is today. He was marvelous and the whole background of action was excellent.

Tamara Toumanova was also very fine and very photogenic, naturally. Alexandra Danilova, Frederic Franklin, Natalie Krassovska and Andre Eglevsky danced the other leading roles with their usual skill.

The color and photography of both films was lush and better than average.

The Ballet Russe was the feature of the All Dance Film Festival but the real thrill was Moscow's Bolshoi Theatre in *Swan Lake* introducing the famous dancer Marina Semenova. One has seen photos of this ballerina but only in action can her supreme command and fluidity really be appreciated. She danced at an unusually slow tempo making the familiar steps doubly difficult, but her control was amazing and her form perfect—and although she was not very fleet in movement several *sissonne* she executed were brilliant.

This short was a balletomane's treat as it kept the dances intact with practically no cut-ins and was photographed from enough distance to really see the designs and effect. The whole production was simple and, I believe, had more of an eye for the dancing than the box office. The numerous soloists were all first rank ballerinas with strong technique and the *corps de ballet* was nigh perfect.

Another film from Russia showed Olga Lepeshinskaya (a great favorite of the people) who leaped with the feline grace and agility of a cat, and with a twinkling and

(*Continued on page* 28)

## D. M. A. BULLETIN

(*Continued from page* 25)

String Orchestra. The Pittsburgh chapter of the Dancing Masters of America sponsored the performance and the dancers were all products of five local dance schools. The performance was on a generally high professional level with Carl Nittman, Helen Urbanek and Ruth Conrad in the leads and other dancers of ability in lesser roles.

The ballet appeared twice in "A People," set to Dvorak's Slavonic Dances and Tschaikowsky's Valse Des Fleurs from the "Nutcracker Suite." Frank Eckl, Jr., was the chorcographer for the Dvorak work and Karl Heinrich for the Tschaikowsky music. Costumes and sets were most attractive and the accompaniments were furnished by the string orchestra.

### *Tumbling vs. Acrobatic Dancing*

There is a difference between TUMBLING and ACROBATIC DANCING. Young pupils rhythmically trying to do acrobatic stunts gracefully and easily develop body control. Those who are naturally limber achieve the more spectacular tricks and those whose muscles and limbs are less pliable encourage body flexibility and response to their commands for expressive, lithe movement.

Acrobatic Dancing makes graceful, interpretive dance artists when developed to a higher degree. Tumbling can only make ACROBATS. (*Reprinted from THE NEWSETTE, published by The Three Arts Studio, Portland, Me.*)

* * *

### *Pittsburgh Club Now Chapter 10*

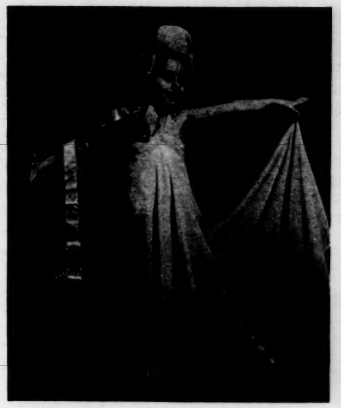
The Dancing Masters of Pittsburgh recently voted to change its name designation and will hereafter be known as DANCING MASTERS OF AMERICA, Chapter 10.

This makes the fourth club to make the change during the past year. All delegates are requested to come to convention prepared to voice the opinions of their clubs in regard to this matter.

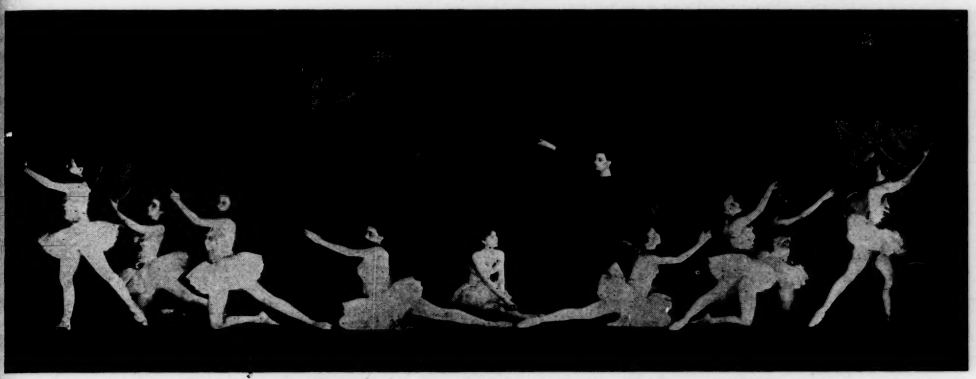
### *PERSONALS*

The past season has been an excellent one for the Three Arts Studio, of Portland, Me., whose directors Sadie Nissen and Helena Jackson are now relaxing at their cottage at Little Sebago Lake . . . some people certainly get the breaks . . . Guess what . . . Gertrude Carroll is going to tickle the ivories for us at normal course and convention . . she'll be a sight for sore eyes . . . and ears, too. . . . Bettie Kerr of Painsville, O., and member of the Cleveland Club, gave her recital for Navy Relief early in May . . Hazel Edgar, publicity editor since 1937 for D. M. of A., has been signed up again this year. . . . What do you say to an exhibition of recital programs, announcements, etc. at convention? . . . bring yours with you—maybe we can have them on a bulletin board for all to see . . . Karl Heinrich sent reams of marvelous newspaper publicity on the Pittsburgh Civic Ballet group . . . another dream come true . . . how proud you must be, Mr. Heinrich . . . congratulations! . . . Best wishes are in order for our own Julie Harper . . . she upped and dood it . . . her new moniker is "Mrs. Fitz-Randolph Marston" . . . what a lucky guy you are, Mr. Marston . . . Weddings and more weddings . . . Edwin Weber, son of Gus Weber, our genial M. C., has taken unto himself a wife, in the person of lovely . . . yes, most lovely, Ruth Margaret Fischer. Their wedding took place on the 27th of June in St. Leo's Church in Irvington, New Jersey . . . We're hoping to have the pleasure of seeing Galo's latest team dance for us during convention week . . . from all reports we've something to look forward to . . . Will we see Adelaide Fogg this summer in New York?

# July Honor Roll



Hermine Kern, a pupil of the Larue and Yolanda Ballet Academy of New York City accoutred in a replica of the famous Pavlova Gavotte costume, and dancing the same. James Ging, juvenile tap dancer, a pupil of Gladys Bliss of Rochester, N. Y. Little Miss Magdeline Petkoson, a pupil of the Howell Dance School of Brooklyn, N. Y.



Ensemble and soloists of the Carolina Ballet Company, which is centered in Columbia, S. C. This group appears under the direction of Margaret and Lanneau Foster, choreographers.

Sonia Slaby, promising young danseuse who has appeared in benefit performances for the U.S.O. and the Red Cross in Milwaukee, Wisc. She is both daughter and pupil of Petroff Slaby.

The inimitable Penthouse Juniors, aerial acrobats, who are appearing professionally in and about Chicago.

## DANCE EVENTS

(*Continued from Page 26*)

brilliant technique.

A third of this Russian group was Galina Ulanova (also an idol in Moscow) in the *pas de deux* from *Swan Lake*. It was too flatly photographed and very badly cut in many places, but it at least showed the star ballerina's high developé and fine classical style. It was most interesting to see works familiar to us being danced half a world away, and with high skill. I wish we could have many more such films showing us dancers and works that we have no chance of seeing "in the flesh" now.

* * *

A short showing the Paris Opera School, with a brief glimpse of Serge Lifar directing and a portion of a performance, was rather quaint and amateurish but had sentimental interest.

* * *

Nini Theilade in scenes from the so called ballet from Reinhardt's *Midsummers Night Dream*, choreography by Nijinska, was effective but too brief.

* * *

Bill Robinson tapped clearly in a very routine number, but his winning personality was the best part of it and justification for its inclusion.

* * *

The Carmen Amaya film, which has been shown a good deal hereabouts, clearly shows the dancer's skill and intense personality (intense is a weak word for Amaya—she is dynamite). It is not flattering photographically and conventionally presented but it will give at least an idea of this dynamic dancer to many who would not otherwise see and believe that so slight a woman could dance with so much force without exaggerating in the slightest the gypsy style. Hers is the sort of performance that leaves the spectator limp from holding his breath.

* * *

Another item, a French animated cartoon best described as cute, was nil in dance interest.

The final item was an artistically executed and directed number in technicolour, of Katherine Dunham and her company. There was no attempt to make a *tour de force* of it and its effectiveness and success were achieved by keeping the composition of the picture always uppermost in mind. It was danced with admirable restraint by this coloured troupe and, happily, lacked some of the "ha-cha" showmanship which marred (for me) their New York concert appearance, a few seasons ago.

* * *

With the success of this film festival so enthusiastically received, by an audience *not* composed entirely of dance fans, it is hoped many others will follow. There must be a great number of dance films already in existence that warrant presenting again. And I am certain there are many that are superior to some of these under discussion.

* * *

**BALLET THEATRE — Metropolitan Opera House, April 6-12.**

Since last months reviews of *Pillar of Fire* and *Russian Soldier*, I have seen both works again. The latter I like more with each viewing and find many details to admire that I did not see before. It is all done so tastefully and Fokine is such a master of telling detail. It was running more smoothly and one, after accepting the few mechanical defects, is free to see its beauties and good points. It is, by its very subject, not a peasant ballet, but it impresses deeply. Also there should be nothing but great praise for Fokine's marvelous and uncannily right use of the music.

The New York Drama Critics Circle recently could find no play this season worthy of a prize. If they will agree that words are not the only mode of conveying emotions or a story, then they will have no need to search or quibble further. *Pillar of Fire* is a great ballet and an achievement in theatre art, that surpasses any play that I have ever seen. It is more eloquent than words; it has scenic beauty and presentation and dance action that is at once wonderful as movement and perfectly expressive. All this plus the richness of the musical background.

The most outstanding thoughts on the Ballet Theatre's season, aside from the great success of *Pillar of Fire*, is the excellence of the company as a whole, its coming into its own, so to speak, both in being housed at the Metropolitan (the top rung of the ladder, figuratively) and in the wholehearted acceptance by the general public. The repertoire was not big but every item was more than worth presenting for beauty, brilliance and artistic merit. Only one *Giselle* was given. This is Alicia Markova's best role and one which all dancers and students should see. Anton Dolin, as the Prince, has wisely toned down some of his former melodramatic histrionics and is now giving a first rate performance. But it is the corps-de-ballet I wish to "rave" about. They are truly wonderful, dancing together as one, with every arm at exactly the same angle—although I suppose this is not too surprising when one considers that each individual dancer is really of solist calibre.

*Three Virgins and A Devil* was given with Agnes de Mille back again in her old role, which made things hum. However, it seemed the work was done much more broadly than previously, which destroyed a shade of the subtle sophistication that was one of its assets. Perhaps it was thought a larger theatre needed broader interpretation?

*Naughty Lisette* (La Fille Mal Gardee) could well be given more often as it is an entertaining and colorful ballet. Irina Baronova, better all-around than last season, was delightful in the role. A veritable pillar of strength, she never fumbles or wavers even the tiniest bit, even in unbelievably difficult steps. Happily, she has now toned down a great deal and was forcing projection less. Young Ian Gibson, in a prominent role, has remarkable elevation and perfect positions. He promises to be star material when he attains more inner tension and sense of character in a role. Jerome Robbins is another who could easily attain star status. His role in *Bluebeard*, or anything he does for that matter, could well be enlarged. He has a vitality in his dancing that gives the scene a lift when he appears and leaves one wishing for more.

Dancing better than ever before, Annabelle Lyon is now truly one of the company's stars. She is lovely in *Pas de Quatre* and delightful in *Bluebeard*. Her change of type from a too serious brooding mien into a pert and joyously insouciant style, is greatly becoming and has a way with audiences.

(*Continued on Page 29*)

DAYTIME PERFUME

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## DANCE EVENTS

(*Continued from Page* 28)

The only work not so far mentioned, *Slavonika* is not overly strong but has a colorful setting, beautiful costumes, gay enough dances and is good enough as an opening number. Comely Maria Karniloff took Baronova's place and did it pleasingly.

Another and even more interesting replacement at one of the final performances (last minute and all the more credit deserved) was Karen Conrad for Baronova in *Bluebeard*. Miss Conrad, being an excellent light comedienne as well as a brilliant technician, was well suited and did full justice to the role.

Space does not permit more details about personalities, although many in the company gave performances well worthy of mention.

* * *

**Dance Workshop — Labor Stage, May 15.**

A "Program of New Dances" was presented by a mixed group of individual modern dancers. Elsa Fried's comic numbers, "Millinery Adventure" and "Four Proverbs for Children" to music by Satie-Mompou, were characteristically similar; her abrupt, "crazy" phrases, though not oversubtle, were well placed and her punches kept being perky because of a good sense of choreographic restraint. "Don't ever get friendly with Satan" is a very amusing piece choreographed by Saida Gerrard and included Ray Harrison and Eva Lord in the dance. Ray Harrison is a newcomer on the modern stage; tho his technique is not all it could be, he has an agreeably clear projection, and this impression remains above everything else.

Schilli Maier, another new modern dancer, did a clever "Emotional Presentation" a satiric description of contemplation, woe, tenderness and delight. The audience was delighted with him. He also danced "Affirmation" to a striking piece of Honegger's music. Iris Marby and Louise Holdsworth were the other two dancers of the evening; the latter in her "Tragic Narrative" expressed several personal notes that were true, but her piece was overlong and ineffectively composed.

Such heroic material as "Litany of Grief," "Mears," "Tragic Narrative" are the brazen choice of young artists; very rarely are such ideas expressed with any reality and sustained with dignity. This is an exaggeration of intent that personal maturity usually subdues. The costumes in general were well worked out, and the audience felt that the serious efforts of the Dance Workshop were worthwhile.

JOE HAZAN

## VIA THE GRAPEVINE

(*Continued from Page* 24)

censorship does the rest. *London*: Robert Helpmann, who brought out *Comus* a few months ago, now delivers *Hamlet* to the music of Tschaikowsky. . . . *Moscow*: Nazi bombs have damaged the Bolshoi Theatre, but, not, praise God, irreparably. . . . *Paris*: Yep, right from Paris comes word that Mistinguette, she of the "million-dollar" legs is going places with two heavyweight champions, Georges Carpentier and Max Schmeling. This is offered by the Nazis, as proof, we expect, that these three, at least, are not in concentration camps, or dead. And that covers "dance" activity in Paris. We leave these three dancing their way through the Paris night-clubs. . . .

* * *

*Advice to the Dancelorn*: We are enjoying those Sundays at Nine series given by Felicia Sorel and Bruhs Mero at the Dance Gallery.

* * *

*The Flickers*: The only light in the movie darkness this month in the dancing of Eleanor Powell in *Ship Ahoy* and of James Cagney et socur in *Yankee Doodle Dandy*. But we are encouraged by reports that more dancing in films is in the offing. At least, if Rosario and Antonio get to Hollywood, according to plan, there should be some dancing in the offing. And likewise Carmen Miranda gives out with more and more torrid samba as the clock turns.

(*Continued on Page* 30)

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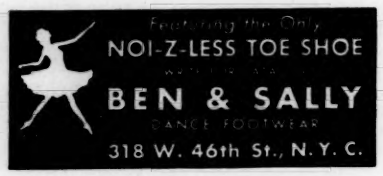


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## VIA THE GRAPEVINE

(*Continued from Page* 29)

LEONIDE MASSINE and his family have been vacationing this June down at Virginia Beach. They tucked themselves away from the world for a well earned rest in the flower embowered Maryland cottage of the Cavalier Hotel. . . .

* * *

For your information, here is a schedule of events for the series of dance festivals which will be given at Jacob's Pillow this summer:

July 9-11—American Folk Dance: Sammy Spring and the Berkshire Square Dancers, Ted Shawn and Jacob's Pillow Dancers, Agnes de Mille's American ballet, "Hell on Wheels."

July 16-18—Dances of Old Spain and Latin America; Argentinita, Pilar Lopez, Federico Rey and Latin-American dancers.

July 23-25—American Ballroom Dancing: Irene Castle and Alec Fisher and Jacob's Pillow Dancers.

July 30-Aug. 1—Dances of the Orient and Their Adaptation: La Meri, Seiko Sarina and Jack Cole.

Aug. 6-8—Three Other Sources Tapped by American Dance: Arthur Mahoney and Thalia Mara, Eighteenth Century Court Dance, Asadata Dafora, African; Ted Shawn and group, American Indian.

Aug. 13 - 15 — Youngest Generation of American Concert and Theatre Dancers: Elizabeth Waters and Dancers En Route, Sybil Shearer, Charles Tate, Sam Steen, Barbara Gaye and others.

Aug. 20-22—Second Generation of American Concert and Theatre Dancers: Helen Tamiris, Don Oscar and Elizabeth Becque, Miriam Winslow.

Aug. 27-29—First Generation of American Concert and Theatre Dancers: Anna Duncan, Ruth St. Denis, Ted Shawn.

Sept. 3-5 — European Classic Ballet: program staged by Bronislava Nijinska with guest stars and corps de ballet.

Sept. 10-12—Program to be announced.

* * *

## VARIETY DANCERS

(*Continued from Page* 13)

return to prominence, we must not neglect the Radio City Music Hall stage shows. Although the management never permits the word "vaudeville" to be associated with its productions, nevertheless it kept the variety show alive during the lean years. More than that, the Music Hall productions have developed new standards of excellence, particularly in dance. What further proof of this is needed than to point to the incomparable dancing of the Rockettes, the notable guest dancers who have headlined many of the shows and Florence Rogge's frequently beautiful ballets, which have served to introduce this traditional dance form to literally millions of movie-goers. So while we hail the return of vaudeville and vaudeville dance, let's give an extra bravo for the Music Hall, the most consistently active dance center in America.

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## CALIFORNIA DANCE NOTES

(*Continued from Page* 20)

Robert Bell, known as Boris Belsky, long a character dancer with the Ballet Russe, has joined the Navy and reports to the San Diego Naval Base at San Diego on June 10th. Some of his friends gave him a farewell party on June 6th, and among those present were: David Lichine, Tatiana Riaboushinska, Tamara Toumanova, Igor Youskevitch, Nico Charisse, and many others. He said he had been in this country for 15 years (he is a naturalized Frenchman) and it had been very good to him, and he felt the least he could do was his bit, and beside he wants to "be in the Navy when they get to Paris next summer."

* * *

Meredith Wilson, music director for the Maxwell House Coffee program on NBC Thursday evenings, had made elaborate plans for his presentation of the famous Australian Marching Song "The Waltzing Matildas." He had Dan Wallace create a dance to the music and planned to have it taught or demonstrated over the air. The number was played on the May 28th broadcast, and Mr. Wallace was introduced, but the time element prevented the number being described.

The Australians call their tanks "Waltzing Matildas."

* * *

A new musical is being made at RKO-Radio Studios, tentatively called "Sweet and Hot" and directed by Tim Whelan. A new discovery, Mapy Cortez, dancer from Puerto Rico, will do a specialty in the film.

* * *

After all the months of indecision, Maria in "For Whom the Bell Tolls" has finally and definitely been settled. It will be Vera Zorina, not Toumanova as announced. Toumanova's activities are still a secret.

* * *

Ben Blue is creating his own dance routines for his role in the film version of "Dubarry Was a Lady."

* * *

Kay, the wife of Leo Gorcey, one of the famed "Dead End" kids, is reported to be opening a dancing studio here.

* * *

Harry Lossee, who gained considerable fame for his direction of the dance or skating routines in Sonia Henie pictures, is repeating his performance for another picture, "Ice-Capades."

* * *

Abbott and Costello are clever comedians, but they made a very kind and clever gesture when they found that the service boys love to dance at the USO partics, but many of them do not know how, so they arranged with Johnny Martin, dance instructor and some of his assistants to give a series of free instructions at the USO Club Room in Glendale to the boys. This is a good deed others could imitate.

The dances by Rita Hayworth and the chorus in "My Gal Sal" 20th-Century Fox picture were directed by Hermes Pan, who was dance director for most of the films Fred Astaire made at the RKO Studio.

* * *

The annual season of light opera held in Los Angeles, had this year as previously, a ballet of Aida Broadbent girls. Miss Broadbent creates the choreography for the ballets in the operettas, and every year they are the highlight of every performance. This year they appeared in "The Vagabond King," "Bittcr Sweet," "Music in the Air," and "Hit the Deck." Paul Godkin, last seen with Carmalita Maracci, was the male dancer.

* * *

The Ballet Russe de Monte Carlo had planned to return to California to make more motion picture shorts during the summer, and to appear again in Hollywood Bowl; now that is very unlikely that it will be possible to have Bowl programs this summer because of the coast ban on gatherings of over 5000 people, the Ballet will be here early in the summer as planned, but will give a ballet season at the Philharmonic Auditorium.

* * *

The faculty for the 20th Annual Convention of the Associated Dancing Teachers of Southern California to be held at the Huntington Hotel, August 16-19, will include

(*Continued on Page* 32)


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## No. 1 — JULIETTA MENDEZ

Her adventurous life was begun in Milano, but it has taken her far and wide. She migrated to Russia with her father, when she was only three years old. When she first began her career at the Imperial Theatre in Moscow, Mme. Mendez had the honour of receiving as a reward for her work the gold medal of Tzar Nicholas and of dancing before him. After the name of the Imperial Theatre was changed to that of Grande Theatre Academique, she continued to dance there, and was also ballet mistress of the Academic School for a number of years. There she taught some of the foremost Soviet artists of today, among them Mlles. Bank and Koudriavtzeva, Mssrs. Messerer and Victor Tzaplin, etc.

In the course of her career as an artist, Mme. Mendez has danced in all the principal cities of Russia and of other countries in Europe, including England, Italy, and Germany. In England she danced at the Covent Garden Theatre in London, and in Italy at the Teatro Fenice in Venice and La Scala in Milan.

It should be said in passing that her father, the late José Mendez, himself a celebrated primo ballerino, ballet master and choreographer of the Imperial Theatre, also distinguished himself as a leading dancer and choreographer for fifteen years at La Scala, alternating regularly during his Russian sojourn with winter and summer seasons at Milan and Cairo, Egypt.

Mme. Mendez is able to boast of her teachers as being among the greatest and most honoured known to us. She studied under Clustine, Gorsky, Basil Tikhomiroff, and Nicholas Legat, with whom she studied intensively even when she had already attained the status of prima ballerina. In her own classes Mme. Mendez has adopted Legat's system, which she admires above all others and to which she adheres with the utmost scrupulousness and rigour.

Several years ago, Mme. Mendez came to America at the behest of Theodore Kosloff, her brother-in-law, to be the ballet mistress at his school in San Francisco. Later she opened a school of her own in Hollywood, which move proved wise as she had the opportunity to fulfill motion picture assignments, creating for Pola Negri, the Lasky Studios, etc. for some years.

Since coming to New York three years ago, she first engaged in coaching the ranks of the original Ballet Theatre company when it was first organized for an appearance at the Center Theatre. She also coached the corps-de-ballet of the Mordkin Ballet Company.

Since that time she has been teaching in New York with great success, and numbers among her pupils her own son, Alexis Kosloff, Jr. and Iolas. She has created presentation numbers for the latter and Theodora Roosevelt, grand-daughter of the late Theodore Roosevelt, upon their leaving for Rio de Janeiro and a tour of South America.

## CALIFORNIA DANCE NOTES

(*Continued from page* 31)

Trinidad Goni and Harry Hemphill, Spanish; Nico Charisse and Blanche Courtney, ballet; Johnny Boyle and Vera Getty, tap; Margaret Ketchum, Hawaiian; Jeanne Seidel, baton; Virginia Gollatz and Ernest E. Ryan, ballroom, and other leading instructors in their fields to be announced later.

* * *

Several months ago six air cadets who had been turned down in their final examination, approached Arthur Prince with the request that he teach them tap dancing in the hope of developing coordination. Mr. Prince developed a series of special routines designed to train a complete muscular coordination, extending further than regular dance in developing oppositions in arm and leg movements.

His theories and training worked so well that four months later four of the boys had taken the tests again and passed them with high grades. Proving again that the intelligent dance training course is an indispensable adjunct of the war effort.

A Hollywood mystery is the whereabouts of Toumanova. She was reported on her way to the coast to make a picture, but no studio will admit that they know anything about it.

* * *

Plans for Hollywood Bowl this summer are still very tentative. At first it was considered unlikely that there would be any programs at all, for the restriction of audiences to 5000 would be impossible (the Bowl holds 20,000, and a 10,000 audience is commonplace) For it would not pay for the symphony orchestra, famous conductors and artists. Now, however, there is under consideration a somewhat curtailed season, and if this plan goes through it is reasonable to suppose that local dancers will appear on some of the programs.

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## DANCE ARCHIVES

(*Continued from page* 11)

former curator of the archives of the Paris Opera became a friend and collaborationist of Magriel's.

Magriel was still in France at the outbreak of war in 1939 and had a perilous journey homeward. With the accumulation of material from Europe and the fruits of his previous work in America he engaged upon the work at the Dance Archives and today, from his seat in the library at Keesler Field in Mississippi, where he is stationed, he can look back at his handiwork and find it good. As we all do who see it.

## DANCERS ON BLADES

(*Continued from page* 15)

Snyder, who with Russell Markert, the Rockettes' director, has staged Rockette dance routines for years at the Music Hall, is a good-looking, energetic young man, with an unbounded enthusiasm for all that is new and expressive of modern America in the dance. Both the Rockettes and the skater-dancers he has trained have made, in their separate ways, unique contributions to the world of entertainment, and Snyder, resourceful devotee of precision dancing, is eager to achieve fresh and vital dance interpretations in the modern spirit, whether his routines happen on ice or under the vast proscenium arch at the Music Hall.

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| | Russian Dance | Simeon Karavaeff |
| January 1937 | Junior Waltz Combinations | Dorothy Norman Cropper |
| | Truckin' In My Tails | Del-Wright |
| February 1937 | Serenade (Ballet) | Hilda Butsova & Chester Hale |
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| | Tap Technique Today (Riffs & Pickups.) | Gene Snyder |
| March 1940 | Dance Lessons for Little Children (Dance & Pantomine.) | Hazel Krans |
| | Tap Technique Today (Accents & Stops. cont.) | Gene Snyder |
| | Fundamentals of the Classic Dance (Pas Ballotte, Pas Ballone, Pas Chasse) | A. Vaganova |
| | Outline of Ballroom Technique (Tango, concl.) | Thomas A. Riley |
| April 1940 | Outline of Ballroom Technique (Viennese Waltz.) | Thomas A. Riley |
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| | Fundamentals of the Classic Dance (Glissade, Pas Failli, Pas Emboite, etc.) | A. Vaganova |
| May 1940 | Dance Lessons for Little Children (Spring Cleaning) | Hazel Krans |
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| | Fundamentals of the Classic Dance (Cabriole & Beats.) | A. Vaganova |
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| June 1940 | La Conga | Arthur Murray |
| | Fundamentals of the Classic Dance (Pas Battus, Entrechats) | A. Vaganova |
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The Stoddart Congress, since its inception, has pioneered in original ideas to promote the progress of the dance. The success of this practice is shown in the fact that the ideas are copied widely. Space here prevents formal introduction of our 1942 faculty, but announcements, giving the background of each teacher are now being mailed throughout the nation.

Our course this year keeps pace with the nation at war. Apart from the regular sessions, as an extra dividend, we are presenting authentic presentation of "SETTING-UP" exercises, typical of those used by our men in uniform. A few other attractive novelties including Gun-Swinging, Advanced Flag Throwing and latest theories on sales analysis, all in keeping with the times.

**Congress Dates**
**July 27th to 31st, 1942**
**(40 hours work)**

Write to
Executive Office for Complete Information
220 East 42nd St., New York, N. Y.
(Suite 1909)

### Fun and Frolic

Dance stars galore will entertain Monday, July 27.

A "Pilot Night Party", with airmen from the U.S. Forces and R.A.F. Friday, July 31, a "Gala Roof Garden Party".

A full program — day long, night long.

## LUCILLE STODDART DANCE CONGRESS

**Held at Hotel Sheraton, Lexington Avenue at 37th Street, New York, N. Y.**